

The Magazine

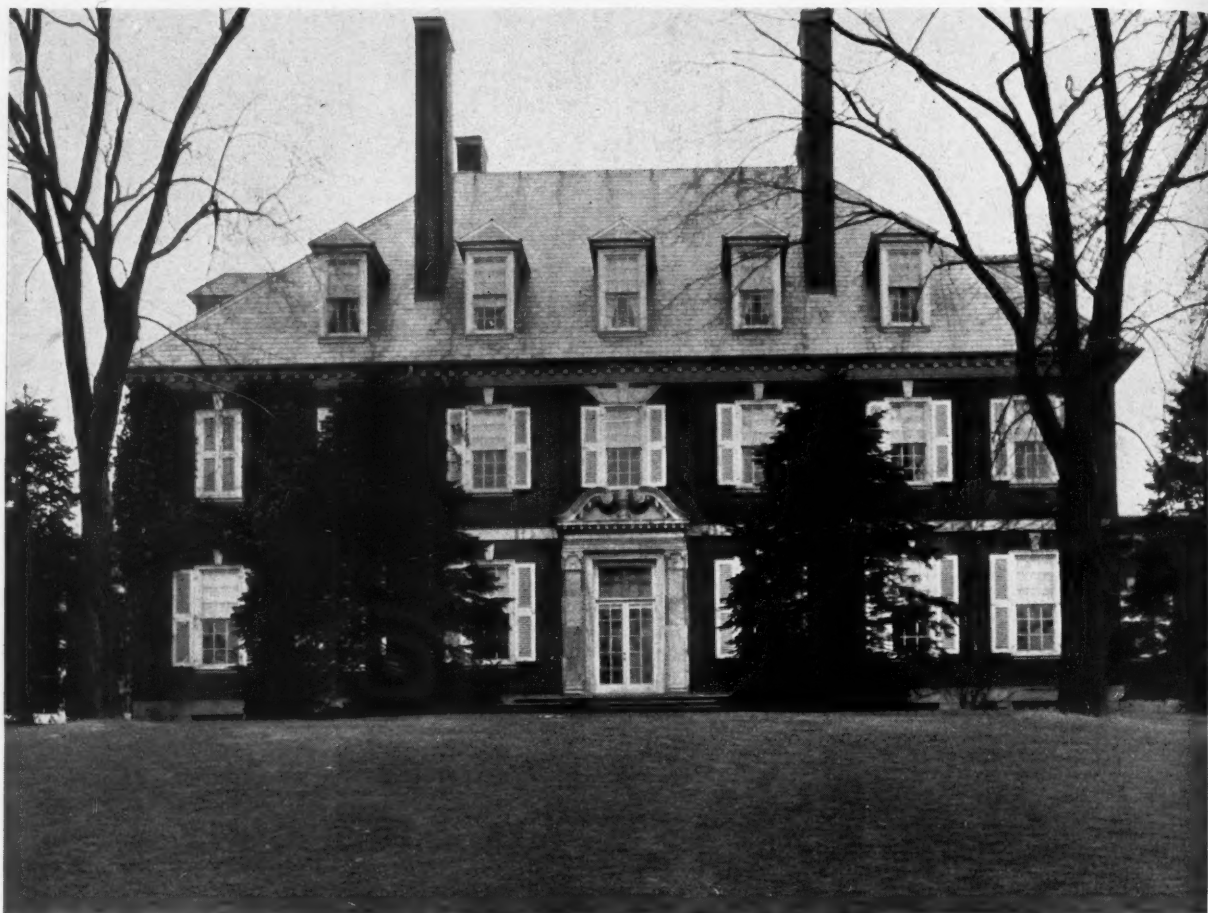
ANTIQUES



MAY

1928

Price 50 Cents



MR. SACK announces his purchase of the entire George S. Palmer collection together with *Westmere*, the former Palmer home at New London, Connecticut.

This house is furnished throughout with English and American antiques, as selected by America's most discriminating collector.

Mr. Palmer is one of a small and important group of pioneer collectors, in which are included Bolles, Pendleton, and Canfield. These men have been a guide and inspiration in forming the art and antique exhibits of our national museums.

This collection will be offered for sale from *Westmere*, 493 Pequot Avenue, New London. The house will be open to collectors by special appointment during the summer months.

ISRAEL SACK

SPECIALIZING IN AMERICAN ANTIQUES

85 Charles Street
BOSTON, MASSACHUSETTS

383 Madison Avenue
NEW YORK CITY



Old English Galleries

86 and 88 Chestnut Street

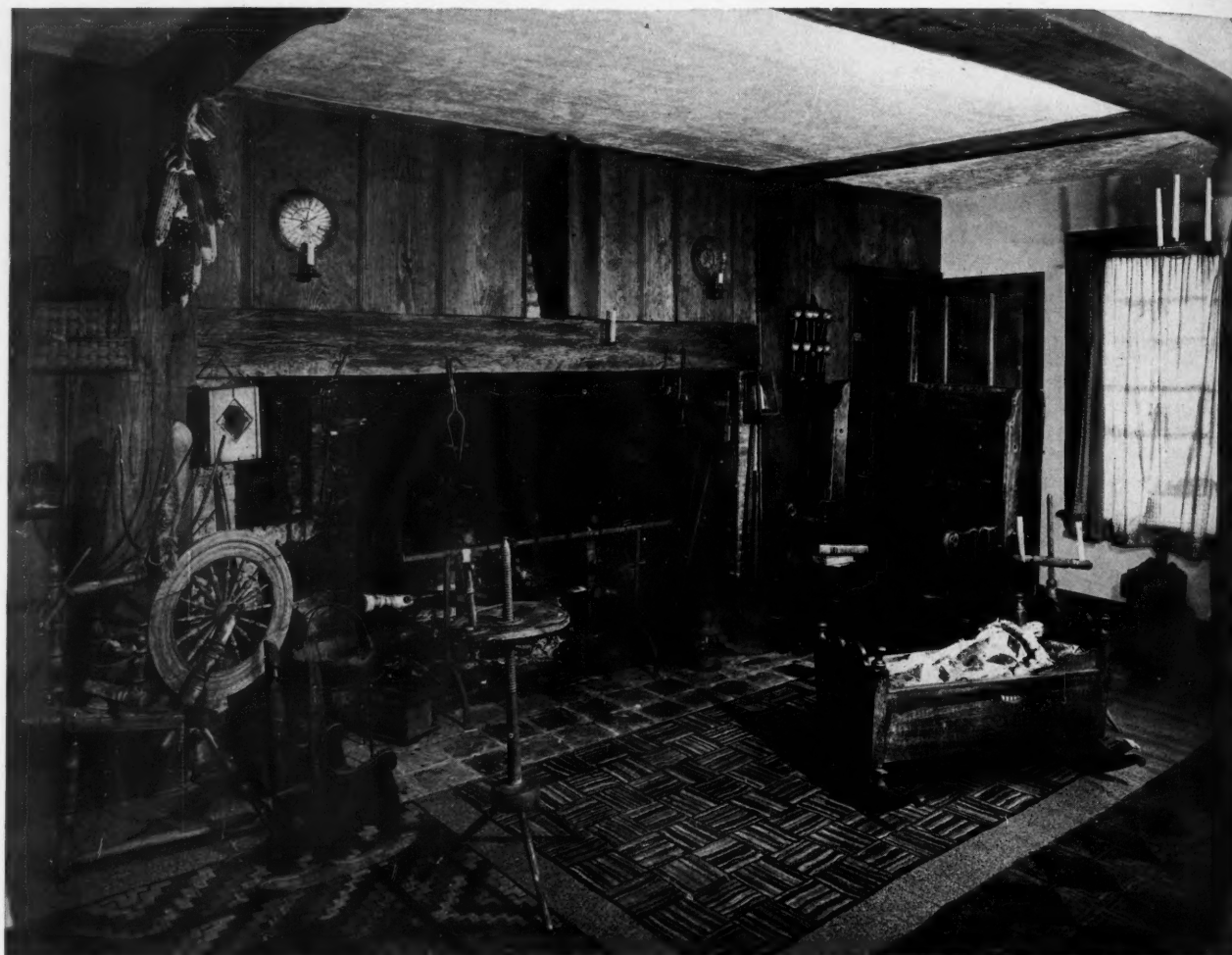
BOSTON, MASSACHUSETTS

Telephone, HAYMARKET 6466

English Antiques Personally Collected in the British Isles



SHERATON MAHOGANY SIDEBOARD WITH REEDING AND INLAY, SIX FEET LONG, TWENTY-NINE INCHES WIDE AT CENTER, THIRTY-SEVEN INCHES HIGH, c. 1780. EIGHTEENTH CENTURY SHEFFIELD PLATE. EIGHTEENTH CENTURY TAPESTRY



THE OLD NEW ENGLAND KITCHEN AT THE VILLAGE GREEN SHOP

Early American Antiques

The Village Green Shop

Reopens for the Season

Friday, June 15, 1928

MRS. WHITTEMORE CALLS ATTENTION TO THE FACT
THAT SHE IS CARRYING A COMPLETE LINE OF CHINTZES
APPROPRIATE FOR EARLY AMERICAN FURNISHINGS

Everything Guaranteed as Represented

GRACE S. WHITTEMORE, 59 South Main Street, IPSWICH, MASSACHUSETTS

THE SHOP IS CLOSED ON SUNDAYS



Open After May 20

THE OLDE HOUSE at Sandwich, New Hampshire, stands beside the highway in one of the most picturesque and unspoiled of the early mountain communities of New England.

Old in fact, as in name, the house and shop afford fitting background for a collection of antique glass, china, pottery, and furniture, gathered from homes of the countryside and from once-thriving rural towns.

KATHARINE F. BRYER
SANDWICH
 N E W H A M P S H I R E

To Those Planning a Trip to England

WE wish to announce the opening of our new London Galleries, with Mr. Frederick W. Lanham, Manager of the Boston branch for the past two years, in charge. Mr. Adams and Mr. Lanham will be glad to be of any possible assistance to visiting American buyers, and purchases made in London may be billed through our Boston office, which will see shipments through the customs and arrange prompt and safe delivery on this side. Pieces bought abroad may be returned for credit at Boston.

The London address is 10 Hans Road, directly opposite the side entrance of Harrods, on Brompton Road, Knightsbridge.

NORMAN R. ADAMS, INC.

Wholesale Antiques

140 CHARLES STREET
BOSTON

10 HANS ROAD
KNIGHTSBRIDGE, LONDON

8 OLD KING STREET
BRISTOL

To Dealers Who Must Stay at Home

WE wish to make clear that we carry as fine a stock in Boston as in England, at prices which will console them for not indulging in the luxury of a trip abroad. A buying trip is a luxury, for no visiting buyer can collect really genuine antique furniture in England, and get it back to America, for less than he has to pay at 140 Charles Street, Boston.

If you have not already discovered this for yourself, why not pay us a visit, or write us your particular requirements?

NORMAN R. ADAMS, INC.

Wholesale Antiques

10 HANS ROAD
LONDON

140 CHARLES STREET
BOSTON

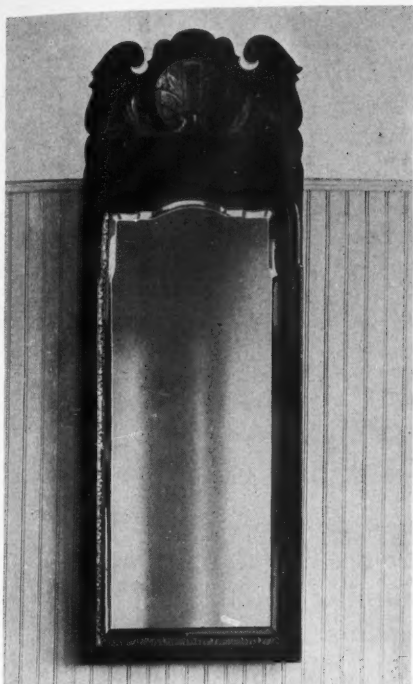
8 OLD KING STREET
BRISTOL

MORRIS BERRY
of PLAINVILLE
CONNECTICUT

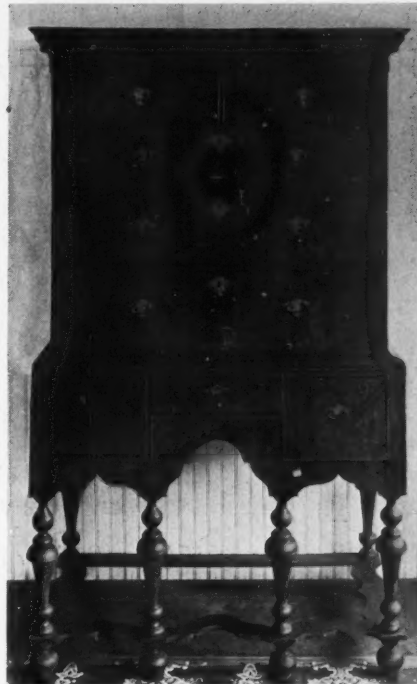
*A Museum Shop
in a Country Town*

I CAN'T write well enough to describe my collection with any degree of accuracy. These pictures help some to give an idea of the quality of antiques I carry. But they cannot show the fine graining of the wood, the superb hand-workmanship, the beauty of design. At best, they can only suggest that my shop is worth a visit by those who buy the best of early American antiques in original condition. Some of my pieces have been placed in museums, some in the best private collections. But there are still many pieces in my shop that would make the heart of a conscientious museum director beat faster, and would bring a connoisseur to Plainville by the first fast train.

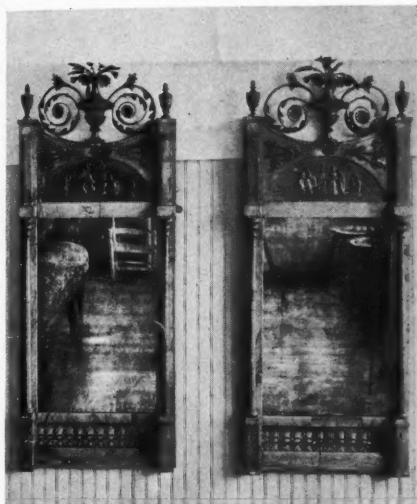
Plainville is only one-half hour's run from Hartford. My shop is a little out-of-the-way, but well worth a visit. I am not much of a hand at correspondence, but I shall be glad to send larger photographs and prices of the pieces illustrated and to answer the letters of those who are really interested.



QUEEN ANNE MIRROR, WALNUT, DOUBLE GLASS



SIX-LEGGED HIGHBOY, BURL WALNUT



PAIR OF BILBOA MIRRORS



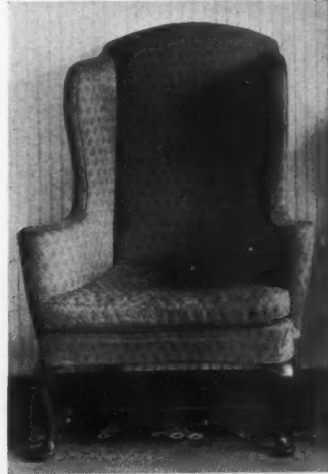
TAMBOUR SERPENTINE-FRONT DESK



BALL-AND-CLAW-FOOT WING. MADE IN RHODE ISLAND



QUEEN ANNE LOWBOY. EXCEPTIONALLY RARE CONNECTICUT PIECE



QUEEN ANNE WING. MADE IN NEW ENGLAND

The Great New Work on Furniture

WALLACE NUTTING OF FRAMINGHAM has on hand, to appear in early autumn, the most ambitious work on furniture ever attempted. It will comprise pictures and careful critical description of

5,000 Articles

It will cover the entire American period, Pilgrim, Dutch, Chippendale, Hepplewhite, Sheraton, Empire, with an amazing wealth of detail and examples in endless variety.

Furniture of The Pilgrim Century, of which 6,000 copies were issued, has now been sold out. The last edition contained 2,000 pictures, a number double that of any other work. Now 5,000 pictures will represent the expansion from that work.

There has long been need of more and better illustrations of mahogany furniture. These pictures will not be blocked out, but nearly all with plain background and sharp full detail.

Additions and rewriting will appear in the oak, maple, and pine periods. But the chief additions, of which 2,000 are already obtained, will be in walnut and especially mahogany. Added turning and molding details and a treasury of information will make appropriate the title

Furniture Treasury

Among other items will appear thousands of mahogany chairs, tables, etc., and about 350 clocks, 250 Windsor chairs, 350 looking glasses, etc., etc.

Two Volumes Octavo, 1,508 Pages

The Delightful Feature will be that the explanations will all so appear that never will a page be turned to find them. A plain, scientific, beautiful rich setting.

STANDARD EDITION, \$25. LIBRARY EDITION, UNCUT WITH GILT TOP, \$26. LIMITED EDITION OF TWENTY-FIVE COPIES IN THE RICHEST TOOLED LEATHER, \$55.

This book will be five times cheaper in relation to material than has been offered by anyone else hitherto.

Send for eight-page prospectus

All orders received before July 1 will be autographed on request

OLD AMERICA COMPANY

46 Park Street

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A PINK LUSTRE
TEA SET,
PLENTY OF
PINK,
PRICE \$200.
A BIRCH DESK
IN THE ROUGH
WITH
OLD BRASSES,
PRICE \$185.



ONE OF FOUR
SPLENDID
MAHOGANY
CHIPPENDALE
CHAIRS, ABOUT
1790, IN FINE
USEABLE CON-
DITION. PRICE
FOR THE
SET, \$550.



SPRING IS HERE

WE must keep our stock active—hence new acquisitions are continually made. We buy when the right things are offered and a few of our additions are as follows: Four camphorwood chests in various sizes, moths will not enter them; a Sheraton reeded-leg wingchair; four unusual rush-seat Sheraton decorated chairs; a nested set of four tepoy tables in old lacquer; four handsome old portraits of men and women for decorative or

ancestral purposes; several footstools; a six-drawer mellow old maple chest with bracket feet; a dining table with twist legs in heavy rich old San Domingo mahogany with extension and leaf, seats ten; a small pine corner cupboard, natural finish, etc. Prices, photographs, and particulars on request.



A DAINTY LITTLE CORNER CUPBOARD IN EXCELLENT CONDITION, ORIGINAL PIECE, SIZE AND PHOTOGRAPH ON REQUEST, PRICE \$250



SERPENTINE-FRONT WALNUT DESK IN FINE MELLOW COLOR AND ORIGINAL CONDITION, CONVENIENT MEDIUM SIZE, PRICE \$450



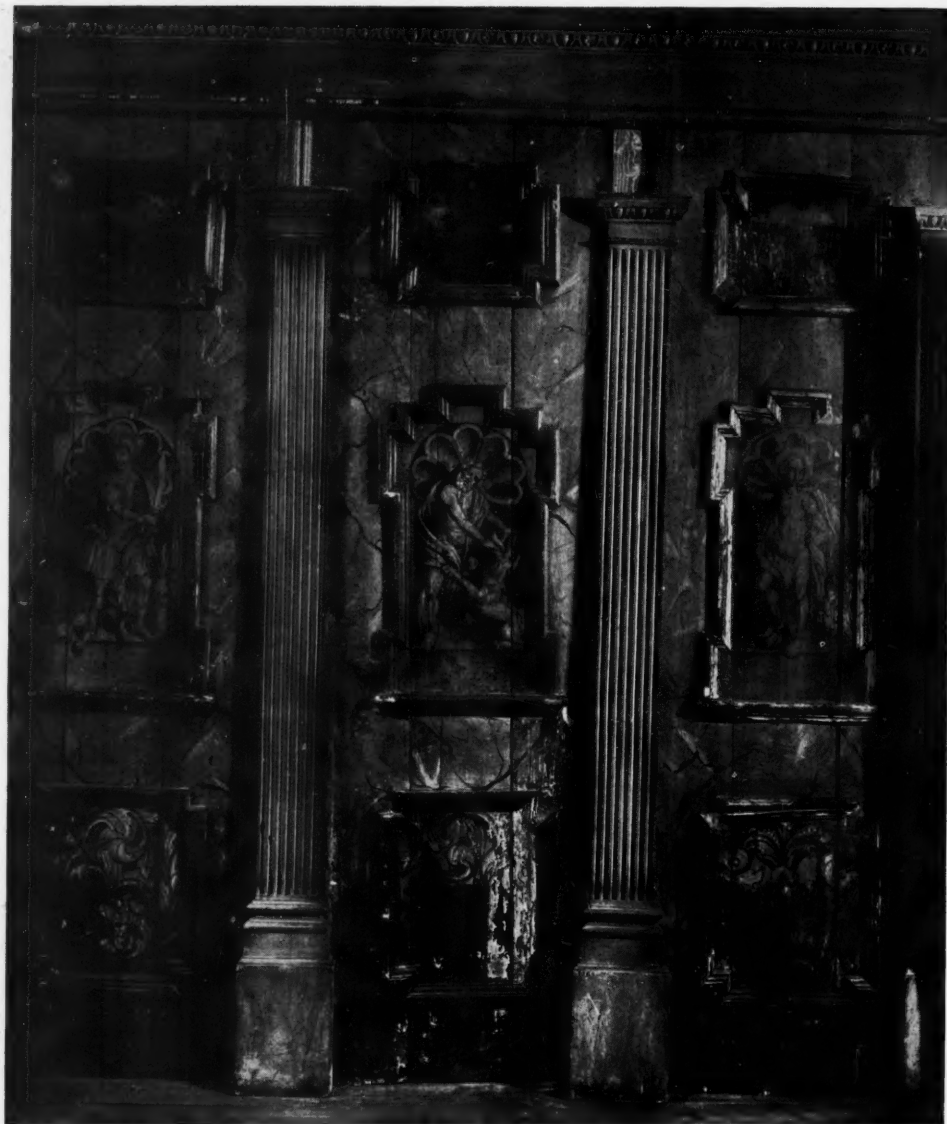
ANOTHER CUPBOARD WITH PRETTY GLASSED DOORS, SIZE AND PHOTOGRAPH ON REQUEST, PRICE \$250

BOSTON ANTIQUE SHOP

59 Beacon Street, BOSTON, MASS.

Write your wants—they are very scarce if we don't have them

Telephone, HAYMARKET 0259



Some Unusual Painted Pine Paneling

THE illustration shows part of a set of pine paneling which has recently come into my possession. It was obtained from a house in South Devon, England, where it had been since the middle of the seventeenth century. It is quite like a room shown in the Victoria and Albert Museum, Kensington, England.

There are eight panels; when set up they will make two plain sides, one with shelves and a fourth with fireplace. Both paintings and woodwork are in good condition for the most part. When slight restorations are made, this paneling will cover a good sized room. Whoever buys it will avail himself of a rare opportunity.

Mrs. Cordley
Authentic Antiques

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Old Russia

Russian Antiques and European Antiques Collected in Russia

THE collection came mostly from estates of the Baltic Barons, which, for generations, have been noted for their luxurious furnishings gathered from various parts of the world.

It consists of old Russian silver, and china manufactured for the Imperial family by the Russian Imperial Manufactory, a splendid variety of rare ikons, Russian chests, chairs, bureaus, mirrors, and tables of distinctive periods, gold rubin, Russian embroideries and needlework, crystal chandeliers and candelabra, Russian vases, trays, Lookootin and Vishnyakoff boxes, and many other rare Russian articles as well as English, French, and other European antiques collected in Russia.



Russian Secretary of Laburnum Wood Inlaid with Satinwood, Ebony, and Ivory, c. 1680. Height, 6 Feet 4 Inches; Width, 3 Feet 10 Inches; Depth, 20 Inches.

132 CHARLES STREET
BOSTON :: MASSACHUSETTS

Telephone, HAYMARKET 3699

Cable, RALSBAIT, BOSTON



Two Plates and Two Platters Made by the Russian Imperial Manufactory

Catherine the Great
c. 1762

Tsar Paul
c. 1800

Catherine the Great
c. 1762

Catherine the Great
c. 1762



Left: A Group of Old Figurines Made by the Russian Imperial Manufactory between 1744-1885.

Right: A Group of Old Russian Silver Including a Caucasian Wine Ladle; Spoons, Some from the Russian Imperial Court; Cigarette Cases; Salt and Pepper Holder of Silver and Gold with Glasses of Gold Rubin.



FRANCES WOLFE CAREY

Antiques

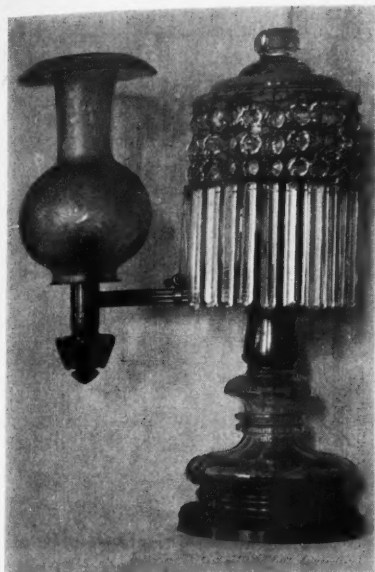
38 HADDON AVENUE

HADDONFIELD, NEW JERSEY



THIS LITTLE OLD WALNUT DESK
ON FRAME IS MOST ALLURING

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LAMPS :: LANTERNS :: CHANDELIERS

*And Everything Related to Lighting
Also Odd Shades*

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Spruce, Corner 18th Street PHILADELPHIA, PENNSYLVANIA

We also purchase Antiques



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To Buy Antiques

Hooked Rugs and House Building Materials

<i>Antiques</i>	<i>Textiles</i>	<i>House Materials</i>
Shell-Top Niche 20 Corner Cupboards Trestle Tables Wainscot Chairs to Match 200 Slat-Back Chairs High and Low Post Bedsteads Fireplace Outfits Utensils of all Sorts Coopers' Kits Cobblers' Kits 200 Joiners' Tools Old Bottles Lamps and Lanterns Old Books Rare Postage Stamps 168 Enamel Patchboxes Miniatures and Sundry Things	Hooked Rugs Door Mats Medium-Size Rugs Room-Size Rugs Trackers :: Runners Stair Carpets Braided Rugs— round and oval, all sizes and colorings Old Quilts :: Blankets Coverlids :: Chintz Copper Plate Shawls of many kinds 50 Choice Bead Bags Supplies for making Hooked Rugs (Send for free lists) Needlework :: Samplers Carpet Bags and Umbrellas	Oak: Beams, Posts, Joists, Plates, Girders Pine: Wide Floor Boards Feather-Edge Boards Square-Edge Boards Old Doors (all types) Hardware for same Brass Knockers Paneled-Room Ends Mantels, Over Mantels Brick for Facing Fire- places Hearth Tile 8 x 8 inches Bull's-Eye Glass Old Sash Cranes of all lengths Staircases Weathervanes Foot Scrapers and Divers Things

N. B. *For Sale:* Ten-room house, built in 1754, oak frame, paneled rooms,
 wide floor boards :: A beauty :: Can be shipped anywhere.

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OLD BAY ROAD

IPSWICH IN MASSACHUSETTS



Antiques - Guaranteed Genuine

HARRODS Collection of Antique Furniture, which is one of the most comprehensive in the Kingdom, contains exquisite specimens from all the best known periods of English Furniture Design. Each of these specimens will prove of the very greatest interest to serious buyers of Antique Furniture, and each is of unquestionable authenticity

The above is a genuine Queen Anne cabriole leg Dresser constructed in Oak, fitted with three drawers, two cupboards and shelves. The drawer fronts are bordered with a cross band of Mahogany. This Dresser is in its original untouched condition, and the colour is a beautiful golden tone. Extreme length 6 feet 3½ inches, extreme height 6 feet 6 inches, depth 1 foot 8 inches

Special prices for bona fide dealers

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Good Investment"*

Dorothy O. Schubart

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10 minutes from Liverpool
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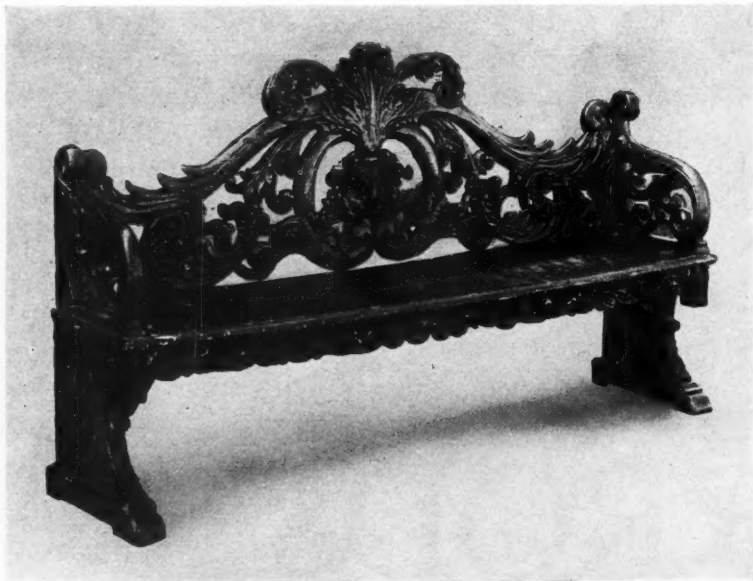
(Member of the British Antique Dealers' Association)

Established 1866

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CABLES: Antiques, Birkenhead

460 NEW CHESTER ROAD, ROCK FERRY, *Birkenhead, England*

FOUR HOURS BY DIRECT TRAIN
FROM LONDON (EUSTON)



VERY RARE 17TH CENTURY CARVED WOOD SETTEE,
WITH MOST ELABORATE BACK.

ONE OF THE LARGEST AND
MOST INTERESTING STOCKS
OF GENUINE ANTIQUES IN
THE COUNTRY

*Furniture : Pottery
Porcelain : Glass : Silver
Sheffield Plate
Needlework : Long-Case
and Bracket Clocks*

A large stock of Furniture, Glass, Pewter,
China, etc., suitable for the American
market. All details of packing and
shipping personally attended to.

AN interesting grouping in our French Provincial room where many choice, well selected antiques may be found. The three-drawer chest is particularly fine in detail and color and has all the original hardware.

Our large collection of English antiques and imported reproductions is especially noteworthy and most reasonably priced. Dealers and decorators are cordially invited to visit this exhibit and bring their clients.



WM. A. FRENCH FURNITURE COMPANY

NEW YORK EXHIBITION BUILDING
238 East 46th Street

Manufacturers and Importers

MINNEAPOLIS STORE
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NEW SHIPMENTS ARRIVING WEEKLY



UNUSUALLY FINE CHIPPENDALE TABLE,
ABSOLUTELY AUTHENTIC—A VERY RARE PIECE

Just in are Louis XV and XVI side and tea tables. A Louis XVI meuble du coin with marble top; four interesting Directoire chairs, and a bateau shaped Empire bed, painted in green and gold (un-restored, three-quarters size), which once belonged to Elisa Bonaparte; as well as some charming pieces of Empire satin, suitable for cushions—the property of the same Princess.

Lawson-Taylor, Inc.
27 East 57th Street, New York



Solid Silver Beakers of More Than a Century Ago



EDINBURGH, 1809, G. Fenwick
PAIR, \$325.

THE Solid Silver Beaker illustrated is one of a pair designed in 1809 by G. Fenwick, of Edinburgh, as a presentation gift to a prominent Scottish inventor. In excellent condition, with entirely legible markings.

The Schmidt collection embraces many other rare and beautiful treasures in Silver, Glass, and Porcelain to be viewed at your pleasure.

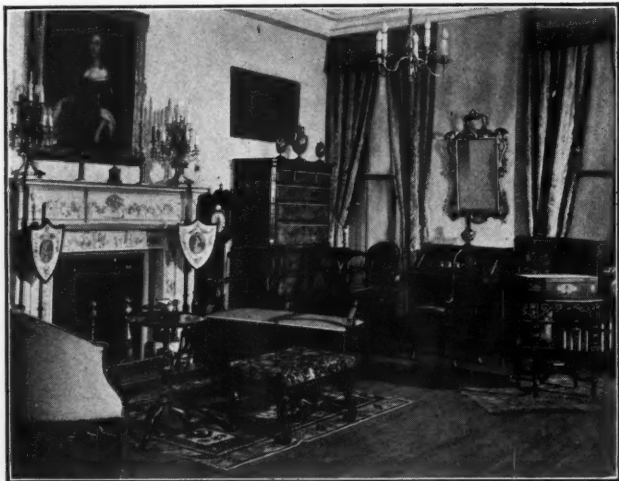
A. SCHMIDT & SON

587 Boylston Street, Boston

WASHINGTON
MAGNOLIA

NEW YORK
NEWPORT
Established 1869

LOS ANGELES
PASADENA



Pieces of the walnut, satinwood, and mahogany periods shown in one of the rooms on our third floor, which is given up to the English eighteenth century periods. The same period in Americana is shown on our second floor.

Write for an Illustrated Booklet
Describing our Building

Our six floors are rich with fine examples of Antique Furniture continually replenished from our storehouse. There is always to be seen in the galleries some fresh object. We do not, however, announce a sudden arrival of a houseful of rarities, for the obvious reason that the better pieces of seventeenth or eighteenth century origin are no longer easy game to bag.

A visit will reveal an unusually complete collection



Ginsburg & Levy, Inc.

The Colony Shops

815 MADISON AVENUE

AT 68TH STREET

NEW YORK

AMERICAN and ENGLISH ANTIQUES

SOME men live for a hundred years on rum, tobacco, and profanity, and boast that they have never called a doctor. But they are rarities. Most of us who have reached full maturity bear many marks of tinkering done by dentists and surgeons. It's much the same with furniture. Count the unmended antique piece rarer than the centenarian consumer of rum and tobacco. But do not despise that which has been well and wisely repaired. And when in doubt about the well and wisely repaired, come to us for advice.

George N. McMahon

GEORGE N. McMAHON
33 Charles Street
BOSTON, MASSACHUSETTS



ANTIQUES

*Every Piece Carries My Guarantee
As Well As Its Own Guarantee*



The piece above, No. 595, has just been made to order and will be available for the public, together with 300 other exquisite reproductions of all early periods

*An exquisite catalogue with 355 pictures will be
mailed for \$1 — refundable with the first purchase*

WALLACE NUTTING

46 PARK STREET

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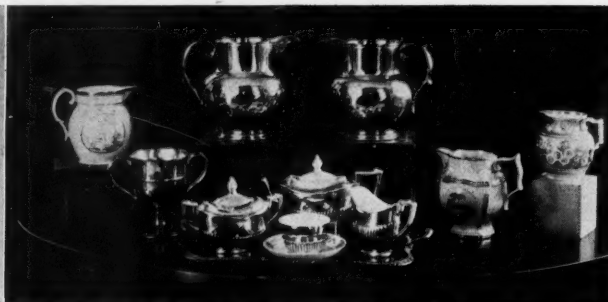
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FRAMINGHAM, MASSACHUSETTS



EXCEPTIONAL LOUIS XVI INLAID
TWO-DRAWER COMMODE. RARE
ROSE MOTTLED MARBLE TOP



SILVER LUSTRE AND SILVER RESIST



TWO UNUSUAL HOOKED RUGS

Repairing and Refinishing Solicited

MANY are availing themselves of the opportunity afforded by our cabinet and refinishing shop to have their furniture repaired and restored to its original condition. We avoid the practice of refinishing old pieces so that they look blatantly new, but give to them a patina suitable to their age.

MR. & MRS. RALPH RANDOLPH ADAMS

Look for the Yellow Bed Headboard Signs

390 POST ROAD, DARIEN, CONNECTICUT
Opposite the Lewis & Valentine Nurseries

Quaint Road Map on Request

*One of the Largest Stocks of Genuine Antiques of
the Better Kind in the State of Pennsylvania*



A PENNSYLVANIA WEB-FOOT LOWBOY, IN CURLY MAPLE, AND A PAIR
OF CHIPPENDALE-PERIOD GLOBES, DATED 1782

JOE KINDIG, JR.

304 West Market Street, YORK, PENNSYLVANIA, on the Lincoln Highway

Everything Guaranteed as Represented

FOR SALE

The Old *Wilson Tavern*

PETERBOROUGH
NEW HAMPSHIRE



SHOWING BACK OF HOUSE, ELL, AND GARAGE

I AM offering the Old Wilson Tavern for sale because it is too large for my present needs. There are few old houses like this left in America. Whoever buys it will have not only a beautiful home, but one with many historical associations.

Built in 1797, and considered one of the finest taverns in the United States, the Old Wilson Tavern was restored to perfect condition without in any way impairing its old-time charm. Original floor boards, original hinges, and locks were kept as they were when the tavern door swung open at the stage driver's request. The tap room, paneled in pumpkin pine, looks as it did in the old convivial days. Fireplace ends paneled in main house, some very beautiful.

The main house is about 40 feet square, has twelve rooms, eleven fireplaces, four baths. It is vapor heated and has a high pressure water system. There is a concrete cellar under the entire main house, a garage with room enough for 6 cars and a workshop above.

There are 70 acres of land fronting on the state road and on the old Peterborough Road, offering an unsurpassed view of Mt. Monadnock. There are elaborate gardens with a pool, a famous old well, and a fine trout brook.

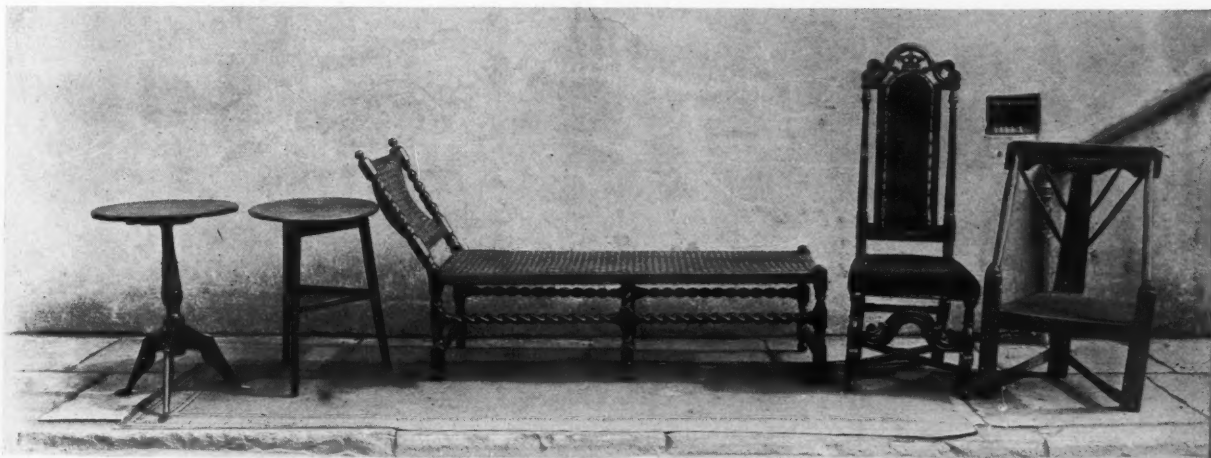
Located 78 miles from Boston and 1½ miles from Peterborough, the Tavern is admirably adapted for an all-year-round home. Ice and provisions delivered.

Full particulars and photographs on application to

STEPHEN VAN RENSSELAER

PETERBOROUGH, NEW HAMPSHIRE

The Treasure House



From left to right: A very rare oak table, £10.0.0; an old oak cricket table, £6.0.0; an exceptionally fine Stuart day bed, £75.0.0; a walnut Stuart chair, £12.0.0; a quaint Henry VIII chair, £10.0.0.

Any of the articles illustrated will be packed, insured, and delivered to any port in the United States or Canada, at 3s. 6d. per cubic foot.

American and Canadian antique dealers will be met at Liverpool by appointment and brought over to Preston by car. Only thirty miles from Liverpool or Manchester.

FREDERICK TREASURE

Member of the British Antique Dealers' Association

KAY STREET MILLS

CABLE: "ANTIQUES" PRESTON, ENGLAND

PRESTON, LANCASHIRE, ENGLAND

Telephones, 414 PRESTON and 267 LYTHAM



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The HO=HO SHOP *Antiques Decorations*

Everything Guaranteed as Represented

670 RUSH STREET, CHICAGO, ILLINOIS

O'BOYLE of CHESTER, ENGLAND

Late Senior Partner of MESSRS. O'BOYLE & NIELD of Preston, Lancashire



1. Mahogany bird mirror, original condition, size 3 feet 5 inches by 1 foot 11 inches, £20.
2. Two samples of a large number of elm chairs, in the rough, 25s each.
3. Pair of Chippendale mahogany armchairs, belonging to a set of 8 (6 side and 2 arm), all perfect and good color, £175.
4. Walnut lowboy, in perfect condition, £32.
5. One of a pair of fine walnut turned stools.
6. Mahogany shaped settee in excellent condition and only 5 feet long.

These prices do not include packing or freight. I have a choice selection of antiques and all are genuine. Dealers and collectors visiting England should make a visit to Chester as there are a few other dealers in the city, from whom they could make up a load of goods.

MARK O'BOYLE

27 WATERGATE ROW

Member of the British Antique Dealers' Association

CHESTER, ENGLAND

Telephone 1649

N.B. No catalogue issued as my stock is continually changing

Cable: O'BOYLE ANTIQUES
CHESTER



A LOUIS XV ARMOIRE

THIS Armoire, from the collection of the noted connoisseur, Joseph Lieutaud of Marseilles, France, is pictured in *The Revue des Arts Decoratifs* (1894-1895) and described on page 59 of this volume as one of the most remarkable specimens of French woodwork in existence.

The experts attribute the carving to *Berain*, the famous master carver.

The coat-of-arms at the top, bearing the arms of Poland and Lorraine, with the Royal Crown, proves, without doubt, that it was made for Stanislas Leczinski, King of Poland and Duc of Lorraine, or his daughter, Marie Leczinska, wife of Louis XV.

N. B.—An ancestor by the same name of Joseph Lieutaud was Court Physician of Louis XV.

This is one piece in our collection. We specialize in French Provincial and Spanish Furniture. Prices and photographs on request.

STERN'S ANTIQUE AND ART GALLERIES, INC.

221-223 ROYAL STREET

NEW ORLEANS

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LOUISIANA

OLD SPODE DINNER SERVICE, Crown Derby Decoration



CONSISTING OF

59 Dinner Plates
23 Sweet Plates

24 Soup Plates
16 Platters
2 Soup Tureens

4 Covered Dishes
1 Salad Bowl

H. C. Valentine & Company

207-209 East Franklin Street

Antiques

RICHMOND, VIRGINIA

Old Italian Furniture

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THE ARRIVAL
OF A NEW
SHIPMENT:
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DAMASKS
MIRROR
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WROUGHT
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STONE WELL
HEADS
MANTELS
REFECTORY
TABLES
CHAIRS
ETC

CAMBRIDGE
MASSACHUSETTS

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13 Newbury Street, BOSTON

Telephone, KENMORE 2281

FLORENCE
ITALY



OUR window is representative of our collections. It contains a most unusual selection of china and glassware as well as some fine English and American furniture personally collected abroad by Mr. Rothstein. Behind the window is a shop crowded with fine pieces. When you are on Charles Street, look into our window. We doubt whether you can resist so inveigling an invitation to come into the store. And once you are in the store, we know that you will find something you will simply have to buy.

Pay us a Visit
Write us your Wants

The Eagle Antique Shop

49 Charles Street
BOSTON, MASS.



THE commode has, of late years, found an important place in the furnishing of fine houses. And rightfully so. Few pieces lend themselves so well to decorative and utilitarian purposes.

Here, for example, is a Sheraton specimen (c. 1795). It is of mahogany with serpentine front. Note especially the graceful design of the piece and the exceptionally fine inlay work. The extreme depth of the top is 22 inches; length of top at wall, 46 inches; height, 35½ inches.

The Rosenbach Galleries offer an unfailingly rich collection of similarly exceptional objects.



*Antique Furniture, Rare Books, Prints, Textiles
Objects of Art*

The ROSENBACH COMPANY

273 MADISON AVENUE, NEW YORK
1320 WALNUT STREET, PHILADELPHIA



WALNUT AND GILT MIRROR. c. 1780

SOMETIMES I am asked whether interest in American antiques is being superceded by a fashion for English furniture.

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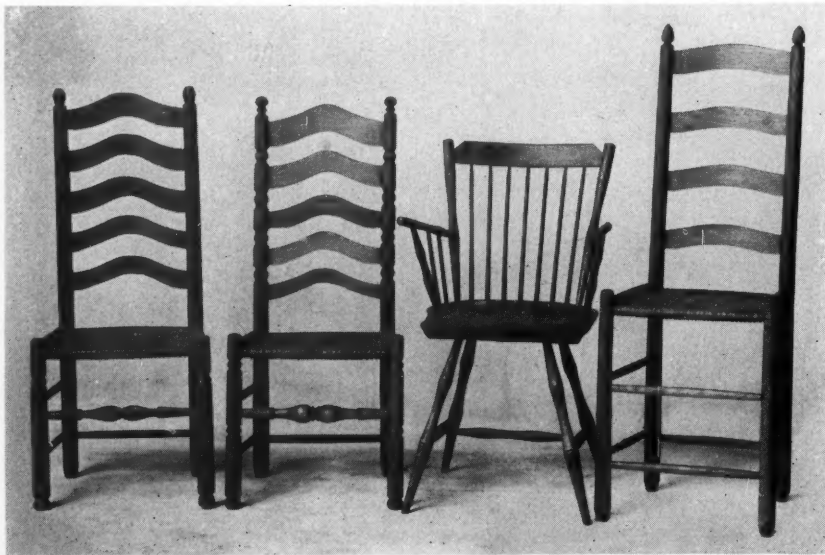
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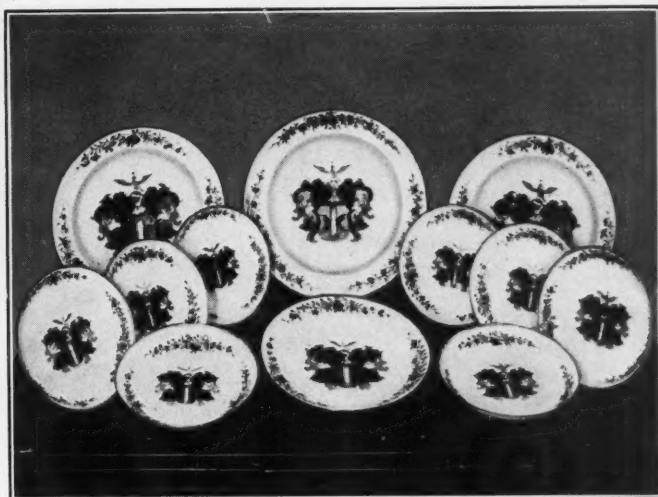
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Springtime fancy turns to thoughts of the high-road. ANTIQUES believes in encouraging the turn, and, since a journey without an errand tends to be tedious, this magazine ventures a suggestion.

Take a map, and the *Collector's Guide to Dealers* which appears each month in the advertising pages of ANTIQUES. Plan a motor route to include the cities and towns catalogued in that list, and then fare forth — motorwise.

A visit to the shops that will be found along the route will accomplish more than the extending of one's

A request for change of address should be received at least two weeks before the date of issue with which it is to take effect. Old address should accompany new. Duplicate copies may not be sent to replace those undelivered through failure to send such advance notice.

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collections. Most antique dealers have a flair for the picturesque. They have a way of locating themselves in attractive neighborhoods, which are in themselves worth seeing.

And from no source better than the dealer can one obtain more interesting, varied, and accurate information as to near-by places of historic and antiquarian interest. Rare folk are many of these dealers, and deserving of friendly cultivation.

There is just one drawback to the above suggestion: once followed, it will lead to a confirmed habit.

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ELMER C. HOWE

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DUTCH PAINTING ON GLASS AND CHINESE COPY ON PORCELAIN (*See Editorial Comment*)

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume XIII

MAY, 1928

Number 5

The Editor's Attic

The Cover

CONCERNING *gravures découpées*, or, as they are sometimes called, dressed engravings, ANTIQUES had something to say in its issue for May, 1926.* These very minor yet delightful manifestations of decorative art, it will be remembered, are produced by cutting out the costume portions of an engraving representing the human figure, and backing the resulting apertures with bits of silk, brocade, velvet, or other fine textiles. The great majority of such dressed engravings as have come to the Attic's notice have been of French origin, though there is no reason to doubt that so simple a game of paper dolls as their making afforded was played in Italy and Germany as well. It was likewise a popular pastime in England during parts of the first half of the nineteenth century, though the dressmakers-in-miniature of the latter country appear to have cherished a special fondness for employing bits of bright tinsel instead of fabric for the illumination of their prints. And this tinsel they used very largely for enriching the portraits of popular actors depicted in heroic rôles which called for appareling in jeweled armor.

Of the two types of dressing, the French and the English, the former is the more daintily attractive; and it seems to be the earlier by perhaps two thirds of a century. The nimble fingered and ingenious French folk, furthermore, were not always content merely to embellish a ready-made design. Occasionally they would essay the painting, in gouache colors, of a more or less elaborate landscape background, against which they would place a figure partly executed in cut-out painted cardboard, partly in fabrics. Whether or not this latter technique is more closely allied to that of the *gravures découpées* or owes its origin to a search for some short cut to the simulation of miniature wax figures, it would be difficult to determine. The dressed paintings, certainly, are quite

different in effect from the sartorially glorified engravings. Instead of displaying apertures backed with fabric, they show the figure in relief by the thickness of a card, with appropriate draperies wrapped about it and neatly folded under at the edges. This appearance of slight relief, occurring as it does against an appropriately colored ground, gives the dressed painting vividness and unity and hence a decorative value which surpasses that of the more pallid and more patchy dressed engravings. In the article already referred to, ANTIQUES illustrates two of these dressed paintings. Since, however, their actual aspect could not well be judged in black and white reproduction, it has been thought well to offer an example in full color on this month's cover of the magazine. The engraver has been exceptionally successful in retaining, not only the appliqué appearance of the figure in the original, but the very texture of its vestments.

The Frontispiece

THIS month's Frontispiece should be viewed as an illustration accompanying the discussion of Chinese Lowestoft published elsewhere in this number. Of the two objects pictured, the lower one is a late seventeenth-century painting on glass, representing an encounter between a young nobleman and a gipsy fortune teller. The young man, having dismounted from his horse, extends an outspread palm to the gipsy woman, who, with one hand, supports her client's wrist, while, with the index finger of the other, she indicates the lines of destiny exposed to her prophetic eye.

Above this picture we have a porcelain plate which offers a Canton artist's interpretation of the simple scene below. In the main it closely follows the original; but the countenances of the characters take on an unmistakably Chinese cast, while the episode itself, instead of reappearing as a fortune-telling event, is translated into an amorous adventure wherein a debonair

*See ANTIQUES, Vol. IX, p. 301.



PASTELS BY HENRIETTA JOHNSTON (early eighteenth century)

These two recently discovered portraits by the Charleston artist have not hitherto been published.
Owned by Mrs. J. Insley Blair

to forget that the City of Brotherly Love boasted other craftsmen not only quite as competent as he, but even more highly esteemed by local patrons. Because of this tendency, *ANTIQUES* has been particularly happy to assist in revealing such men as Gostelowe and Thomas Tufft, and now to print, concerning the Wallis highboy, the following observations recently offered by Doctor Samuel W. Woodhouse, Jr.:

I have made a very thorough examination of this highboy. It is fine, I think — much finer than the cut tells us. The carving is admirable, as good as can be. The construction, however, is uncommonly light, the workmanship not closely resembling that of Gostelowe, Randolph, or Savery. Wallace was a Quaker; this man (Wayne) was his neighbor; the bill preserved is for a piece of furniture about as expensive, and I am quite prepared to accept this as the work of Wayne. I know, from some of the pieces traditionally attributed to him, that he made good furniture. Of course, I follow my usual idea that the carving was done by someone other than the builder.

Two Early Pastels

THANKS to the unfailing generosity of Mrs. J. Insley Blair of Tuxedo Park, New York, the Attic is enabled to present two recently discovered and hitherto unpublished pastel portraits by Henrietta Johnston, the early eighteenth-century Charleston artist. Henrietta Johnston, it will perhaps be recalled, was America's first woman

painter of note. Virtually all that is known concerning her is the fact that she died in Charleston, in 1728 or 1729, and that she left behind her a number of pastel portraits of various local celebrities, most of them women. Three other portraits, owned by Luke Vincent Lockwood, bear witness to at least one excursion to New York on the part of the artist. It is possible that the two pictures now owned by Mrs. Blair are also representative of Henrietta's labors in the metropolis.

Unfortunately neither of Mrs. Blair's portraits is signed, and neither bears any inscription which might offer a clue to the identity of its subject. The two are wrought on paper of a yellowish tint instead of upon the gray paper customarily used by the artist. The result is a somewhat unusual clarity and brilliance in the effect of the overlaid crayon colors. In a state of virtually perfect preservation, furthermore, these two portraits display Henrietta Johnston's charming delicacy of technique at its best. That of the young woman, in particular, reveals a subtlety of modeling in the cheeks, a faintly roguish expressiveness in the eyes, and a gentle softness in the treatment of the hair which our early pastellist seldom approached and never surpassed. Who is this delightful lady; and who is her dignified, thoughtful, and nobly bewigged consort? Undoubtedly they are persons of consequence. But the Attic hopes that some among its friends may offer more specific information concerning them.

Lowestoft: What Is It?

II. *Several Whys and Wherefores*

By HOMER EATON KEYES*

IN a previous discussion, an attempt was made to relieve some current confusion as to the significance of the term Lowestoft. It was pointed out that, during the latter part of the eighteenth century, at the tiny English fishing village of Lowestoft, there was operating a porcelain factory, only an insignificant quantity of whose product survives today; yet that, by some curious trick of circumstance, the name of this establishment has, for years, been quite indiscriminately applied to a great variety of porcelains which were manufactured in China especially for the English, Continental, and American markets.

Question now arises as to how the Chinese came to make these export porcelains, and how a people apparently so unenterprising in many commercial matters succeeded in flooding Europe with its products.

We need not seek far to find answer. In the industrial arts, and in certain specialized lines of agricul-

*Continued from the March number of *ANTIQUES*. Copyright, 1928, by Homer Eaton Keyes. All rights reserved.



Fig. 1 (above and below) — TURKISH-MARKET PORCELAIN (eighteenth century)
Made in China and decorated with Arabic symbols to please the Turkish trade.
Owned by Miss Caroline Carter



ture, the Chinese were, from very early times, extraordinarily proficient. Emerson may be unduly optimistic in asserting that high achievement, even in the making of mousetraps, will suffice to establish a pathway of eagerness to one's door; yet he was fundamentally correct. History is silent as to the mousetraps of China, but it is filled with accounts of other products of this mysterious realm: silks, lacquers, bronzes, cunning carvings

in ivory, and, above all, porcelain — to say nothing of those staple yields of the soil, rice and tea.* These things were luxuries which appealed to the folk of all foreign lands. China had but to offer such merchandise, and traders from afar were quite ready to call for it and to carry it promptly home.

Land routes connecting China with India, Persia, Siam, and eastern Europe

*The Chinese, it will be recalled, were making fine and beautifully decorated porcelains at a time when Europeans in general had not yet progressed beyond a rather coarse type of earthenware for household use. And, as Sir Algernon Tudor-Craig observes, "pottery figures were made in China when Britons were painting in woad."



Fig. 2—DUTCH-MARKET PORCELAIN (c. 1690)

Chinese blue and white porcelain representing the destruction of a house during a revolt in Rotterdam.

Owned by the Ryks Museum, Amsterdam

were opened to commerce no one knows how long ago. And the astute Chinese were, at all times, prepared to manufacture wares calculated to appeal to the national taste of any and all customers. Special types of porcelain were turned out for Indian, Persian, and Siamese markets; and, to beguile the Turkish fancy, cups, saucers, and plates were covered with lengthy inscriptions in Arabic characters, or in what would pass for them (Fig. 1).*

China and its wonders, however, first became familiar to Europeans in general through the writings of that adventurous Venetian Marco Polo, who, about the year 1280, visited the court of the Great Khan himself, and thereafter remained with that potentate as friend and confidential adviser for a period of some seventeen years. Marco Polo traveled widely through the Khan's dominions, and, upon returning to Italy, wrote copiously of his observations and experiences. Even today the *Travels of Marco Polo* is considered a narrative of absorbing interest. More than two hundred years later (1515), during the great seafaring days which followed close upon Columbus' discovery of America, the Portuguese navigator Vasco da Gama found his way to the Chinese coast *via* the Cape of Good Hope. By 1542 the Portuguese were in command of the Asia-European coastal trade from the Persian Gulf to Japan.

This domination was, however, soon shattered by the enterprising Dutch, who literally drove the Portuguese from the seven seas, capturing, it is said, during the first half of the seventeenth century, no less than three hun-

dred Portuguese vessels.* Meanwhile the English, in their turn, were slowly gaining on the Dutch, and, by the close of the first quarter of the eighteenth century, had succeeded in surpassing their Continental neighbors in the East Indian trade.

The Portuguese were, doubtless, pioneers in the importation of considerable quantities of Chinese porcelains into Europe. But the Dutch appear to have been the first to commercialize these wares on a large scale and to insist upon dictating the shapes of different pieces and the nature of their decoration. Vast shipments of Chinese tableware were carried to Europe by the Dutch, who were able to offer this merchandise at a price which shortly made it an article not merely of luxury, but of daily necessity even in ordinary households. "Blue porcelain from the Orient was cheaper than any other manufactured, certainly cheaper than the common English earthenware."[†]

More expensive and more calculated to appeal to the taste of wealthy customers were those Chinese porcelains whose decoration, applied over the glaze, sparkled with a variety of brilliant colors. De Vries tells us, in considerable detail, of how, in various Holland cities large and small, the merchants of chinaware were equipped either with stocks of Chinese porcelains or with samples from which the customer might select a design to be carried out on tea or dinner sets made to his special order. Indeed, the great majority of the orders for porcelain which went forward from Holland to China stipulated the nature of the decoration to be applied.

They even stipulated the forms of various pieces. The Chinese tea drinkers used cups without handles. Europe

*Reichwein, *op. cit.*
†de Vries, *Porcelain*.

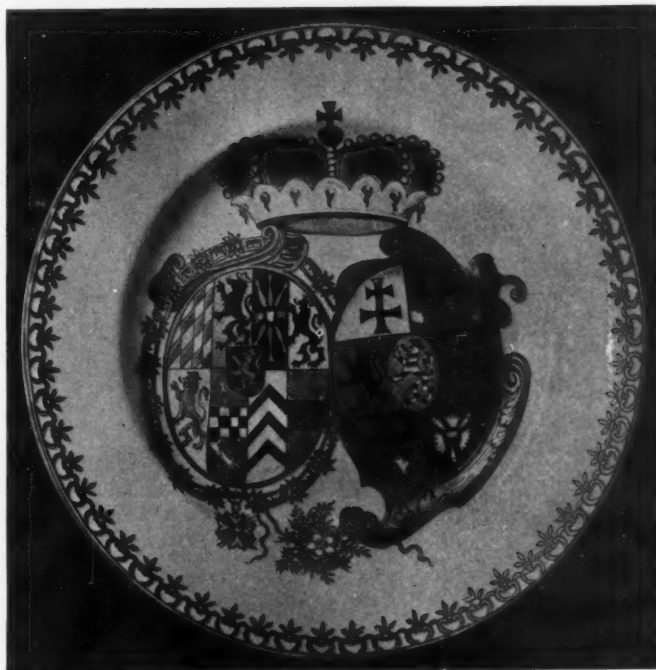


Fig. 3—GERMAN-MARKET ARMORIAL PORCELAIN (1708-1720)

Made and decorated in China for the House of Wittelsbach. Owned by the Bavarian National Museum, Munich

*Hannover, *Pottery and Porcelain*, Vol. II, pp. 19 and 162. Reichwein, *China in Europe*.



Fig. 4—EUROPEAN-MARKET ARMORIAL PORCELAIN (1763)

Chinese porcelain decorated in China probably for a wedding gift. The small size of the items of the set tends to intensify the scale of the decorations upon them.

Collection of Edward Crowninshield

preferred its drinking vessels to be equipped with ears. Thereupon the ears were added.* Europe liked landscapes, figure subjects, baskets of flowers, sprinklings of bright blossoms far better than "outlandish dragons" on its table services. The landscapes and the flowers were provided, and the dragons disappeared. Europe craved forms already familiar in domestic earthenware. China obediently supplied the demand. Europe, furthermore, was pleased with tableware which bore portrayals of local scenery, repetitions of popular paintings and engravings, pictures illustrating well-known tales and legends—whether ancient or modern—religious pictures, depictions memorializing places, persons, and events, or scenes of that shipping which was bringing such vast wealth to the merchants of Holland

*Few Chinese tea cups were equipped with handles before 1740, and the majority continued without handles through the eighteenth century. When coffee cups were supplied to special order, they were made for use with the outfit of saucers intended for the tea cups. Thus, twelve coffee cups and twelve tea cups would have but twelve saucers among them.

and of England alike. And, when members of the aristocracy discovered that, for quite reasonable sums, they could secure from China great dinner services emblazoned throughout with family crests and coats of arms, they ordered such equipment by the shipload.

And, to repeat: whatsoever Europe ordered, the patient and versatile Chinese did their best to produce.

The porcelain known today as Chinese Lowestoft is that whose form and design were thus particularly specified by European and, later, by American buyers, and whose manufacture took place in China in accordance with these specifications.

The earliest example of this Europeanized Chinese ware, of which I find notice, is a blue and white plate, now in the Ryks Museum at Amsterdam. This piece of porcelain,



Fig. 5—EUROPEAN-MARKET PORCELAIN (eighteenth century)

Chinese bowl picturing the judgment of Paris. Juno, Venus, and Minerva, in the order named, are on display in a beauty contest in which the prize is a golden apple. Based, doubtless, on a print from a painting by Rubens, the depiction shows a Chinese attempt to emulate the somewhat exuberant Flemish ideal of female pulchritude. Owned by Mrs. W. Murray Crane.

though sometimes described as picturing a fire in Amsterdam, more probably represents the destruction of the dwelling of Jacob van Zuglen, October 5, 1690, during a revolt in Rotterdam. Though bearing a false date mark

of 1621-27, it must be virtually contemporary with the event which it celebrates (*Fig. 2*).*

Among surviving specimens of armorial dinner sets produced in the Orient at European behest, the plate of *Figure 3* is likewise to be accepted as early. The illustration is from an original in the Bavarian National Museum at Munich. The combined arms, which completely cover the field and even trespass on the rim of this plate, are those of Count Theodor Eustach von Sulzbach and his wife Maria Eleanore von Hessen-Rheinfels-Rothenburg. The noble pair were married in 1692; but the Count did not come into enjoyment of his full authority and entitlement until 1708. The Countess died in 1720. It is between 1708 and 1720, therefore, that the armorial service of which this specimen was once a part must have been ordered — doubtless through agents of the Dutch East India Company.†

A mighty service it was. General Director Halm of the National Museum writes that, after more than two centuries of vicissitude, some forty soup plates, three plates similar to the one illustrated, and perhaps ten small plates remain as gorgeous reminders of a past magnificence. Their borders and cartouches are executed in ruddy gold, the arms themselves in rose, purple, green, blue, and black.

Sir Algernon Tudor-Craig in his *Chinese Armorial Porcelain* (p. 11) illustrates a Sino-English plate of similar period (c. 1710) displaying the arms of Somers. Here again the armorial design occupies the entire field of the piece.

Such an arrangement seems to be characteristic of

*See de Vries *op. cit.*, p. 14, and Münsterberg, *Chinesische Kunstgeschichte*, Vol. II.

†Sir Algernon Tudor-Craig calls attention to a Nankin blue jardinière, of 1693, showing the arms of Johnson impaling Lovelace, which he believes to be the earliest armorial piece manufactured in China.

the earlier armorial porcelain. This wealth of colored decoration inevitably tended to obscure rather than to enhance the character of the ware which it so generously enveloped. Later in the eighteenth century — certainly after 1750 — armorial cartouches were usually reduced in size, and borders were simplified to suit the more austere taste inculcated by the classical revival. This observation, however, is, I surmise, rather more applicable to porcelain made for the English market than to that manufactured for the delectation of the Dutch,

who appear to have cherished a fondness for lush and rather heavy decorative enamel overlays upon their tableware.

It is with this circumstance in mind that I suspect the tea set pictured in *Figure 4* of having been made for a Continental rather than an English bridal couple. Each piece of this set bears the date 1763 and the cypher of the contracting parties, above which two cherubic visitants, modishly clad in Chinese raiment, support a coronet.* The borders give evidence of a painstaking effort to imitate the deft Rococo scrolls and diaper patterns of the French porcelain of Sèvres; but the slow-handed conscientiousness

of their delineation has robbed them of that spontaneous grace and sprightliness which is the very essence of Rococo.

The Oriental china painter's touch is incomparably delicate and precise in tracing forms familiar to native decorative traditions. Birds, flower sprays, gnarled tree

*Every piece of Chinese ware bearing a flying figure of any kind is liable to be hailed in America as connected in some way with the Order of the Cincinnati. In most instances such attributions of special meaning are absurd. The design of the Cincinnati china is very specific in its totality. The flying figure which it displays is, however, used, in one form or another, on many Chinese pieces which have no more relation to the Order of the Cincinnati than to the Ku Klux Klan. As will later be noted, a similar confusion of mind exists concerning Chinese porcelains whose decoration includes the representation of an anchor. Specimens thus decorated are, by no means, invariably to be associated with the State of Rhode Island.



Fig. 6—EUROPEAN-MARKET ARMORIAL PORCELAIN (eighteenth century)

Chinese porcelain decorated in China. The border is quite in Chinese style. The centre shows Mercury and Neptune, classical divinities respectively of commerce and of the seas, supporting the cypher of the owner, who was evidently interested in sea-borne trade.

Collection of Edward Crowninshield



Fig. 7 — EUROPEAN-MARKET PORCELAIN (late eighteenth or early nineteenth century) Chinese bowl picturing the port of Canton with the warehouses of foreign trading companies and the national flags of foreign concessionaires. The accompanying Chinese painting, though much later in date than the bowl, gives a clue to the latter's pictorial intention.



branches, clouds, sinuous dragons, fishes, medallion outlines, and geometric repeats it renders with unerring and exquisite lightness. It frequently becomes hesitant, uncertain, and sometimes a trifle heavy when constrained by the necessity for duplicating foreign patterns, whose elements had even less meaning for the Oriental wielder of the brush than is conveyed to an American by the hieroglyphics of a Chinese laundry check. We have some evidence of this in the happily composed, freely executed, and typically Chinese floral border shown in Figure 6; whereas the classic figures of Mercury and Neptune, who support the cypher in the field of the plate, quite obviously occasioned the artist an extremity of woe.

It is, however, just such stylistic discrepancies that appeal to the lover of these European-market Chinese wares. They are, indeed, the earmarks of genuineness, testimonials to the authenticity of many fragile souvenirs of spacious days when the great merchant fleets of England and of Holland fared forth, with sails full blown, on two and three-year voyages into the magical East,

to return at length deep-freighted with shining splendors from perfumed littorals of romance.

* * *

In this chapter, even while overstepping the limits of space allotted to me, I have yet omitted much material that should have been included. In the main, however, I have perhaps succeeded in indicating something of the general character of the Chinese porcelains which were produced for the European market. I hope, too, that I have made clear the fact that the designs for such porcelains were, in the main, dictated from Europe by European factors, though the fabric of the ware itself is Chinese, the technical methods employed in its decoration Chinese, and many of the decorative elements Chinese; so that the resultant product becomes a kind of Sino-European hybrid — a hybrid, however, in whose obvious ancestral diversity resides a potent element of charm, a strangely exotic appeal to the imagination.

At another time I shall have more to say concerning where and how this porcelain was produced and concerning its various adornments.

(To be continued)

The Boston Rocker*

By WALTER A. DYER

THE older we grow, the more things may justifiably be classed as antiques. The Civil War period is beginning to fade into the remote past, and collectors are interested in hooked rugs and Currier prints, which are far from hoary with age. Hitherto, writers on old American furniture have ignored the Boston rocker—"grandmother's chair"—as something relatively modern, but if Bennington pottery of the later period is antique, so is the Boston rocker. It is time we began investigating a subject that has already become somewhat elusive, though Boston rockers themselves are common enough.

Probably it is unnecessary to describe an object so familiar. The typical late form, which became standard between 1840 and 1850 (Figs. 4 and 5), has flat rockers, turned and slightly raked legs, turned stretchers, a wooden seat fashioned in a peculiar roll, arms curving over at the ends to fit the hands, and a high back of two stiles and seven slender spindles surmounted by a horizontal cresting with curved outline at the level of the sitter's head. Both spindles and headpiece were steamed and bent to conform to the human frame, and the back was pitched at an accommodating angle. In the earlier forms many variations occur, some of them making for considerable grace and beauty.

These rocking-chairs, turned out in tremendous quantities, were justly popular in their day. They were cheap and comfortable—perhaps the most comfortable chairs that had been made up to that time with the exception of the wing armchair. They were less graceful than the earlier Windsor forms, but their proportions were not unpleasing.

I am unable to throw much light on the origin of the name, since Boston was not the only place where these chairs were made, nor, I think, the first place. The name is, however, sufficiently authentic. I am in possession of a clipping from the *Bridgeport Standard* of July 26, 1845, containing two advertisements in which the "Boston rocker" is specifically mentioned (though the price is not quoted), so the name appears to have become established by that date at least. I am inclined to think that other names, such as Salem rocker and Hancock rocker, lack authority. I am quite sure that they were not used to indicate separate types.

All the well posted individuals whom I have consulted agree that the Boston rocker was a direct descendant of the Windsor rocker, which passed into the late Windsor forms with the square top to the back. A glance at the Boston rocker, with its wooden

seat and slender spindles, is enough to suggest this. The steps in its development, however, are not so easy to trace.

In her *Furniture of the Olden Time*, published twenty-five years ago, Frances Clary Morse shows, on page 178, photographs of two rocking-chairs. The first is a late Windsor type, dated 1820, with rounded flat seat, raked and bamboo-turned legs, and arms of the Boston type. It is very similar to the chair shown here in Figure 1. The second she dates 1830, and calls a Windsor rocking-chair, but it is a typical Boston rocker of the 1845 period or later. It is of curly maple with cane seat. The juxtaposition of these

two chairs is significant and suggestive.

To go back somewhat into Mrs. Fraser's field, the Windsor rockers which she illustrates appear to be the prototype of the Boston variety. Lockwood dates the former as early as 1800. It has a flat seat with rounded front, and straight spindles surmounted by a framed top. Out of this grew the variations in back, seat, and arms that became, in time, the familiar Boston rocker. The development is fairly clear. My dates, however, must be taken as only approximate. They are based largely upon circumstantial evidence, supported by Mrs. Fraser's careful study and dating of stencil decorations.

Somewhere between 1800 and 1820, a flat, rectangular headpiece (Fig. 1) took the place of the frame top. Sometimes the top line of this was broken by a raised section. Then this rectangular headpiece was steamed, and bent in a shallow curve, and the spindles were also steamed and bent to fit the back.

About 1825, an Empire touch seems to have been added to the entire chair—rolling crest, seat, and arms. Some of the most elaborate and handsomest forms appeared at this

time. The headpiece was often rolled or molded and shaped at the ends.*

Then, as the rocking-chair began to become more a matter of quantity production, material was conserved and work simplified. A plainer headpiece came into vogue, developing at length, about 1835, into the standard headpiece of the late Boston (Figs. 4 and 5), with the top rounded and the straight bottom edge cut with two semicircular notches.

It should be stated, however, that these changes offer no definite lines of demarcation. Earlier forms of headpiece persisted after later forms came in; and the puzzling thing about it all is that different forms were undoubtedly made at the same time, while sometimes both early and late details may be found on the same chair. Figure 2, for example, shows the early flat seat and straight spindles, while the headpiece is well away from



Fig. 1—AN EARLY BOSTON ROCKER (c. 1820)

Equally classifiable as a late Windsor; showing the emergence of Boston details—curved arms, bent spindles, and flat headpiece.

Owned by Miss L. M. Neyhart

*This article is designed to follow and supplement that of Mrs. Esther Stevens Fraser, on the development of the American rocking-chair, in *ANTIQUES* for February. It takes up the subject where Mrs. Fraser left it, with the Windsor rocker in the early years of the nineteenth century.

*See *ANTIQUES*, Vol. VI, p. 144, Figure 10.



Fig. 2 — STENCILED BOSTON ROCKER
(c. 1830)

Made by Hitchcock & Alford, Hitchcocks-ville, with the early flat, rounded seat and straight spindles, but with a headpiece similar to later forms.

Owned by Mrs. Esther Stevens Fraser

The flat seat with rounded front undoubtedly came first; but it persisted after the rolling seat came in. Between 1825 and 1840 the same stencil decorations are to be found on rocking-chairs with both kinds of seats, suggesting that some makers, or some customers, preferred the flat, and some the rolling seat. Mrs. Fraser has found a stencil of the 1840 type on a chair with a flat seat, though I believe the rolling seat had become almost universal by that time.

While the transition from the earlier to the later headpiece may be indicated, I have no evidence suggesting a gradual transition from the flat to the rolling seat. About 1825 (the date is determined by Mrs. Fraser's stencil evidence) the rolling seat rather abruptly appeared in virtually the same form that it maintained for forty years. I am unable to say who invented or first used it. Certainly it was promptly copied and became widely popular. Comfort as well as grace recommended it. I fancy that it was definitely an American idea, though it has about it the look of Empire derivation.

This rolling seat, shown clearly in more than half our illustrations, is perhaps the most essentially typical feature of the Boston rocker. The main part of the seat is made of a flat plank, but the back portion, curving upward to support the spindles, and the front portion, curving downward, produce the effect of a continuous cyma curve.

One of my correspondents believes that the first rolling seats were carved from a single solid piece of pumpkin pine. This may quite possibly be so, though I have never seen a one-piece rolling seat. In any case, the chair makers soon learned to conserve

the roll form, and approaches the late Boston type. Since this chair bears the mark of Hitchcock & Alford, it could not have been made before 1829. Figure 3, on the other hand, shows the later rolling seat and bent spindles, but a curved and rolling headpiece. I should date it about 1830. It appears, then, that neither the flat seat nor the rolling headpiece may be taken as an absolute proof of a particular age.

material by building up the front and back portions with separate pieces, so that the typical rolling seat is made of three pieces. This is structurally more sound, anyway, as the front and back strips, with the grain running transversely, help to prevent the main portion of the seat from checking and splitting—a common defect in old Bostons even when so strengthened.

While the up-curved portion of the rolling seat supports the spindles, the stiles are brought forward to the main portion of the seat to give greater strength. The arms, which join the stiles, early took on the typical form—a shallow cyma curve—with the front end rolling over to fit the hand, and the whole following more or less the lines of the rolling seat. The arm is usually attached to a stout turned support in front and a slenderer one midway. Rarely variations appear in the arms. Occasionally one finds two inner supports instead of one, and I have seen chairs on which the arm was joined to the front support in a continuous curve without the front overhang. This is a very late type, popular in Pennsylvania and Western markets.*

The form of the Boston rocker, though the chairs were made in widely separated places, became pretty generally standardized after 1840, when what I have called the late form became prevalent. From then until somewhere about 1865—and to a less extent later—Boston rockers were made in great quantities and were widely distributed by peddlers. The price was low, and nearly every home owned one or more of them.

After 1840, cane-seated Bostons were not uncommon, the square of cane being woven on a frame of four pieces with the rolling pieces added at front and back, making six pieces of wood in the seat. Figure 6 shows one of these cane-seated rockers with a very unusual headpiece. It suggests some of the



Fig. 3 — BOSTON ROCKER (c. 1830)

Made of birch and whitewood; showing the rolling seat in combination with the early scrolled headpiece.

Owned by A. Rickard

early elaborate forms, but it is, in reality, a late variation. This chair, once finely stenciled, has been unhappily retouched with bronze paint, a common but undesirable form of amateur restoration. Another variation was the so-called little Boston, with no arms and with only five spindles between the stiles. (Fig. 7).

*See ANTIQUES, Vol. VII, p. 17, Figure 6.

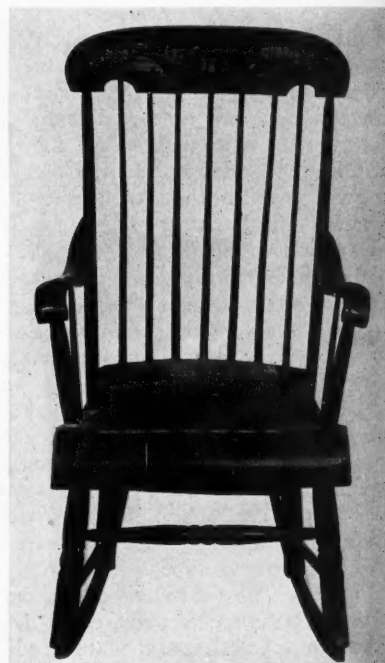


Fig. 4 — TYPICAL LATE BOSTON ROCKER
(1845-1850)

An excellent example of the landscape motive in stenciling.

Owned by Mrs. Louis Green

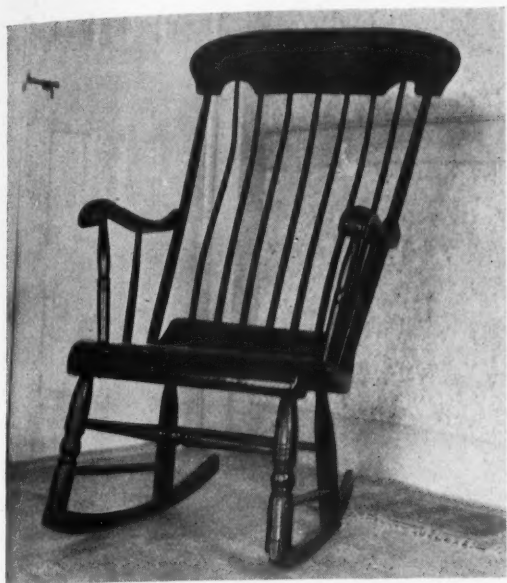


Fig. 5 (left) — COMMONEST FORM OF LATE BOSTON ROCKER (c.1850)
Found in central Massachusetts; originally painted in solid color with a decoration of gilt lines. Another rocker of precisely the same style has a cane seat.
Owned by the author



Fig. 6 (right) — STENCILED BOSTON ROCKER (1845-1850)
Unusual turnings and very unusual headpiece, reminiscent of the earlier rolling forms. The stenciling has been retouched. Note the cane seat.
Owned by Franklin W. Hobbs

Occasionally one sees on porches in New England a late type of Boston rocker with the typical rolling seat and turned legs, but with squared stiles and with a vase-shaped splat in place of the spindles. The splat resembles that used on so-called American Empire chairs in the early part of the century, and has suggested to some casual observers an earlier date than would seem to be warranted. As a matter of fact, chairs of this type were probably not made before 1845, the urn-shaped splat being merely a survival of an earlier detail.

Figure 8 shows a chair of this sort, found in Connecticut. The material is good maple and whitewood, and the chair is well constructed and apparently not a machine product. Most of these splat-back Bostons, however, are a very late and degenerate

type, obviously machine-made, and heavier and less graceful than the spindle form. Most of them are painted a solid color though stenciled examples are to be found. They appear to be common in the Middle West, and are said to have been made in Cincinnati factories in the '50's (*Fig. 9*).

Figure 10 represents a curiosity rather than a type. It is clumsy and rather degenerate in form, but difficult to date. The right arm suggests that of the Windsor writing chair. This rocker was doubtless made to order to suit the individual need of some customer.

Most of the Boston rockers were made with pine or whitewood seats, while legs and spindles were of oak, hickory, ash, or maple. After 1840 some were made wholly of maple and were



Fig. 7 (left) — SIMPLEST FORM OF LITTLE BOSTON
Owned by the author

Fig. 8 (right) — A NEW ENGLAND LATE BOSTON ROCKER
Squared stiles and urn-shaped splat. Made of maple and whitewood.
Owned by Henry H. Taylor





Fig. 9 (left) — VARIANT OF THE SPLAT-BACK BOSTON
Late stencil decorations.
The arms and stiles form a continuous curve.
Owned by Mrs. Enoch Myers



Fig. 10 (right) — A CURIOSITY
Boston rocker with a foot rest and writing arm.
Owned by Mrs. Enoch Myers

finished natural. All the examples of this type which I have seen had cane seats. Sometimes the arm rests were of cherry or apple wood and were finished natural, while the rest of the chair was painted.

The most desirable Bostons, of course, are the stenciled ones, and there is a good deal of difference in the quality of the stenciling. The earlier forms, especially, were decorated in this way. Later forms were occasionally stenciled, but, more often, were painted black or some dark color. Frequently they were embellished with a narrow gold line or stripe following the outline of seat and headpiece. A few had, in addition, a band of color or gold along the edge. I know of one Boston rocker, owned by the Amherst, Massachusetts, Historical Society which is painted white with gold lines, and was doubtless intended for chamber use.

Many chairs found today painted in solid color may originally have been decorated with stenciling; but, when constant use wore off the decoration, the whole was freshened up with a coat of paint. The presence of original stenciling is often due to the thrifty custom of protecting the seat with a pad and the back with a tidy.

No one has been able to tell me where the first Boston rocker was made, but I am inclined to think that it came from Connecticut rather than from Boston. Eventually nearly every chair shop in Massachusetts and Connecticut was turning them out, and they are found so often in New York, New Jersey, Pennsylvania, Ohio, and Indiana that it is not likely that their manufacture was confined to New England. Whether or not they were made in Maine, Vermont, and New Hampshire, I do not know, but they probably were.

I have, in fact, made no attempt to compile a list of Boston rocker makers, though it would be an interesting thing to do. A few sources are known. At Hitchcocksville (now Riverton), Connecticut, Lambert Hitchcock is said to have made Boston rockers between 1826 and 1829, and I believe that at least one has been found which bears his name. It is known that Boston rockers — including big and little rockers and some fine stenciled ones — were among the products of the factory during the regime of Hitchcock, Alford and Company (1829-43). Boston rockers were also fashioned by William Raidhart, foreman for

the Camps (Union Chair Company) at Winsted, Connecticut, but chiefly after 1850. Richardson & Dike of Montague, Massachusetts, were making Boston rockers about 1854, and some of the stencils found in their mill are of a type twenty years older. Very likely many of the late Bostons so common in the Connecticut Valley region of Massachusetts came from Montague.

To the collector of old American furniture, the earlier Bostons will undoubtedly have the strongest appeal, not only because of their greater antiquity and rarity, but because of their greater beauty and interest of design. They were more graceful and less clumsy than the later forms; they were handmade, and hence exhibit greater individuality. The character and condition of the stencil decoration, too, will serve as a criterion among collectors.

Nevertheless, I do not consider the later Bostons entirely lacking in interest and charm. I am not too proud to sit in one of an evening, and I can testify to its comfort. These late Bostons were the result of standardization and quantity production, but they have at least the virtue of being easily obtainable in these days when so much old furniture is getting beyond the reach of the average person.

Note: In publishing Mr. Dyer's carefully arranged and thoughtful notes on Boston rockers, it seems well to add a cautionary note. A good many readers of *ANTIQUES* are inclined to believe that a piece of furniture pictured in the magazine is, in consequence, to be credited with excellence. In this, however, they are mistaken. For purposes of historical completeness it is often necessary for a publication such as *ANTIQUES* to discuss and to portray some very bad furniture just as it is necessary for a political chronicle to concern itself with the careers of many highly undesirable citizens. As for the Boston rocker as a piece of craftsmanship: at its best it may be viewed as a kind of deposed Windsor; at its worst it is little more than an assemblage of parts in which little, if any, consciously related design is apparent. Nevertheless, it almost invariably possesses one virtue expressive of the practical era in which it was produced — it is comfortable.

The Boston rocker was made in quantity to be sold at a low price to the multitude. Money and good taste combined are a possession of the few; tired bones are universal. Hence the wide appeal of Boston rockers. They were purchased not for the delectation of the eye but for the repose of weary bodies. Their connotations, therefore, are those of humble comfort. Where, today, such connotations are desirable in the furnishings of an old-fashioned home, the Boston rocker deserves consideration and a place. To view such pieces, however, as in any wise representative of the superior artistry and painstaking workmanship of earlier days is to commit a grievous error. *The Editor.*

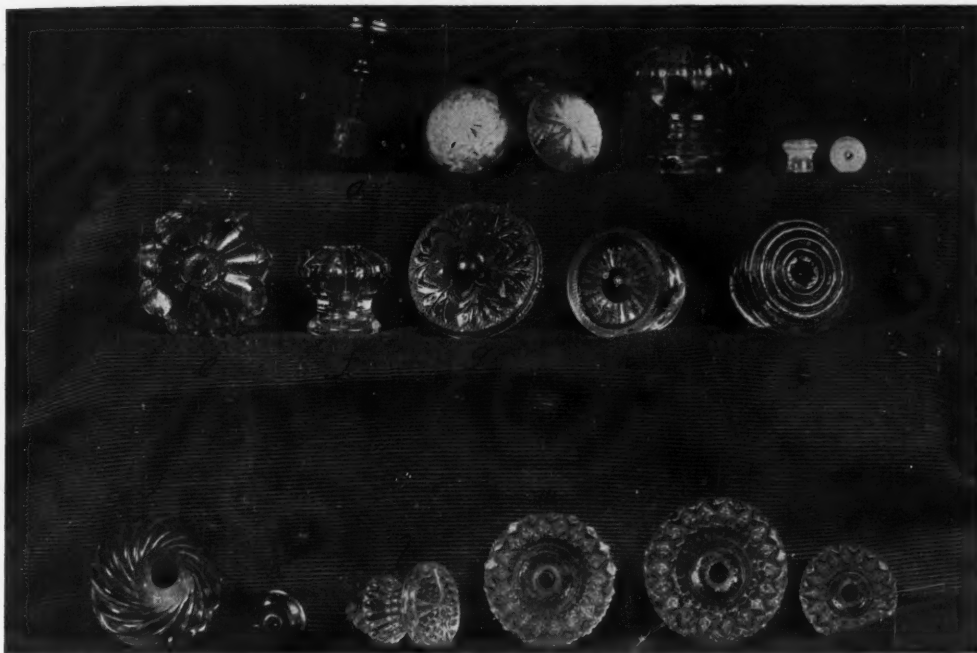


Figure 1

A Glance at Glass Knobs

By LETITIA HART ALEXANDER

Illustrations from the author's collection

DESPITE the present furor over early American glass, I have come upon little or nothing in print concerning the glass knobs used on old furniture. It may be that knobs have been exhaustively discussed, and that the fact has yet escaped me, though I have, in a lazy way, long been looking for something authoritative on the subject. In so far as I know, therefore, while many writers make a cursory allusion to glass knobs, few seem to think that these charming bits of glass are of any importance.

Looking back, I think my interest in knobs began with my admiration for a set attached to the toilet table of an ancestress. The table had been bought in Philadelphia, in 1832, and shipped by sea to New Orleans, where the ancestress commenced her married life. Later it came, *via* the Mississippi and Ohio Rivers, to Kentucky. It was a veritable aristocrat among furniture, this much traveled toilet table. The knobs were of clear glass, shaped like melons, and their brass bolts passed through little washers of mother-of-pearl. In the eventual division of the possessions of my ancestress, the toilet table and its alluring knobs passed to a descendant in another branch of the family. Nevertheless, my childish admiration for those gleaming attachments of an early day continued, and I never could resist acquiring a stray specimen, even though *one* was of no use. I have found almost as many patterns as Solomon had wives, so I take it for granted that all factories made them.

N. Hudson Moore, on page 339 of *Old Glass*, says that Deming Jarves, June 13, 1829, and October 19, 1830, took out patents for glass knobs; though what style of knobs these may have been she has been unable to determine. Alice Van Leer Carrick, in an article describing a visit to the Sandwich Factory, observes that an old lady had, among other treasures of glass, "pressed glass knobs on her bureau that were things to dream about." These two statements indicate that at least a

fair proportion of knobs must have been produced at Sandwich.

I have always been curious to know what was the nature of Deming Jarves' patents. But, in my prowlings, I have found only one knob that bears a name. If you rest your eye for a moment on Figure 1 *h*, you will notice a specimen bearing cable rim and an old pewter headed screw. On the round base of this knob a square projection, about one eighth of an inch thick, is superimposed. This projection fits into a mortise on the front of the drawer and prevents the knob from twisting, as time and use loosen the grip of the screw.

Around the screw hole of this knob appears the inscription *Bakewell's Patent*, the two words separated by a five pointed star. N. Hudson Moore, in her list of American glass factories, under *Bakewell and Page*, notes that this firm began business in Pittsburgh, in 1808. The firm name was Bakewell and Anderson in 1820; Bakewell and Company in 1824. From 1845 until 1880 the concern operated under the name of Bakewell, Pears and Company. The device described was a happy thought on Bakewell's part, for, as I have said, it held the knob firm and kept the drawer from being abraded by its movement.

After finding this knob, I discovered another exemplifying much the same idea, though there was no name to indicate whose brain had produced the improvement. If you care to look at Figure 2 *f* you will observe this specimen. On either side of the screw hole, at the back, appear two spikes of glass each about one eighth of an inch long. These fitted into holes in the drawer front and thus steadied the knob.

Speaking of knobs that are out of the usual, I would mention the find of a whole set which came to me nearly twenty years ago. I was walking on a mean street, when, through the door of a little shop dealing in secondhand pianos, I saw a twin of the ancestral toilet table! It did not take me long to secure the treasure, though the "song" asked for it approached the price

of the warblings of a prima donna. The table had to be done over, but, as it boasted no handles, I let it board with the cabinetmaker, asking his good offices in securing me glass knobs that would not shame my lovely find. Hope was almost dead when my cabinetmaker friend invited me to inspect a set of knobs that had come into his hands. He had just purchased a bed and a sideboard from a broken down wagon, the driver of which told a story of having bought in the pieces at a country auction. After the furniture had been disposed of, the driver pulled out a dirty buckskin bag from which rolled a set of unusual knobs, quite good enough to satisfy my fondest dreams. You will see one of them in Figure 1.

These examples have about the diameter of a silver half dollar and are beautifully fluted on top and flank. But, instead of being pierced with a metal screw through the centre, they carry a heavy glass screw molded in one with the knob. This screw is so heavy that it is in no danger of breaking when turned into the wood. These knobs show three-mold seams. After years of daily use, they remain as firm as a stone wall.

The more knobs one examines, the greater become both knowledge and interest. The first knowledge gained is that hunting glass knobs is like hunting brass candlesticks. Secure a single one, and, however conventional its design, you seem never able to match it exactly. You may think

it easy to find a mate; but try it. When you joyfully bring home a stick that you are certain will complete a pair, and set it beside the one you had in mind, it will show so many small differences that you register a vow never to try again—but you do. Matching glass knobs is much the same kind of sport. It matters not how clearly a junk shop find seems to resemble one of your home collection, when you compare it with its presumptive twin, the identity of pattern vanishes.

I think that I have seen all the varieties of knobs which N. Hudson Moore quotes from the advertisement of M. Nisbit, 77 South Front Street, Philadelphia: "plain, fluted, fine twisted, molded, and sunflower." This advertisement also offers "same as the above in deep blue, turquoise, opal, pearl, agate." The only colored knobs I recall are those commonly called "opal." "Deep blue, turquoise, pearl, and agate" knobs I have never met with.

I have shown in Figure 1 a pair of opal knobs. They are not larger than a silver dime and carry circular fluting on the top, much like that of the large knob below. When held to a strong light, they show the colors of a real fire opal. I have always wondered whether these fairy knobs were made for a doll's chest of the eighteen hundreds. I shall use them on a fragile Sheraton dressing stand.

I have found, not only a variety of designs in knobs, but a variety of technical methods in manufacture: knobs showing no seams, molded knobs showing seams, and blown knobs of various patterns. The blown knobs, as I suppose the hollow ones to be, are generally plain, resembling a squat vial, with a

hole for the screw; though some display elaborate patterns. All the cut glass knobs that I have seen are hollow, the greater number of them cut in simple diamonds; though now and then an intricate cutting turns up, such as that shown in Figure 2. Another point is that all the cut knobs are of fine, clear glass, with no bubbles or imperfections.

Molded knobs are liable to be coarser than the cut specimens: sometimes their glass shows a purplish or greenish tinge. Frequently the heavy, common knobs look as if their molds had been used until the outline of the design had become blurred. I have four heavy, large ones, that, except for the screw holes, might be taken for salt cellars. Hoping to complete the half dozen, I succeeded in finding one more of the same queer style, but when I compared it with the four, it agreed in pattern but not in size. Another was found, but alas! though a duplicate in design, it was not of the same dimensions as any of the others.

I once discovered a black walnut chest, of graceful Sheraton lines, bearing a full set of knobs showing well designed whorls that extended around the neck of the knobs. The chest may have been of domestic origin, for, on many large farms in Virginia and Kentucky, it was the custom to apprentice a bright slave to a cabinetmaker for a sufficient time to give him at least an elementary knowledge of the trade. I have seen one or two pieces of furniture made by such slave cabinetmakers.

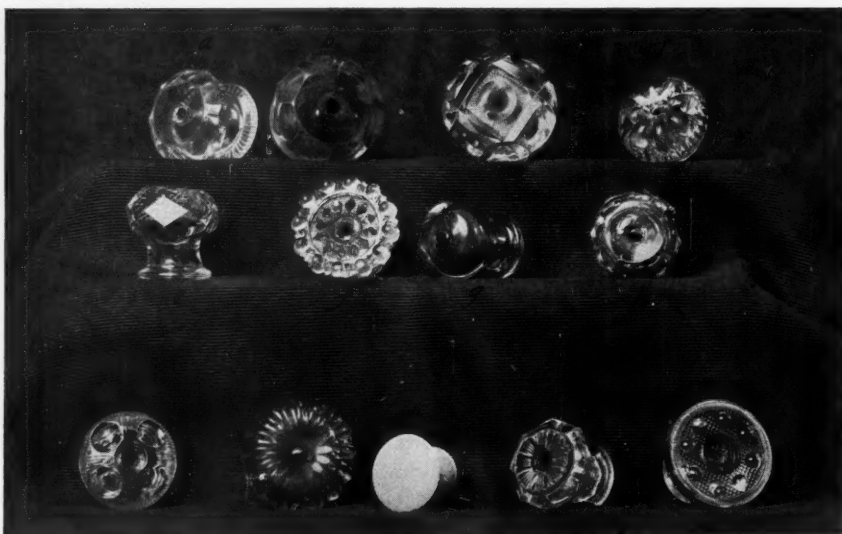


Figure 2

Of course, the hardware and trimmings for such pieces were probably purchased in the near-by town.

Now I come to the last of my knobs. These are the three a, b, and c in Figure 1. The centre one was picked up in a junk shop many years ago. The other two boast the same origin, but were acquired much later. They are of clear glass, artistically cut, and are sunk in brass cups, to which the screws are attached. The glass seems to be backed with silver foil, as is the case in mock jewels. I have never been able to place this pair. The first knob in the row was already impaling its present oak nut when I found it in a junk shop. I have often pondered what the pieces looked like that bore such expensive fixtures and where such fixtures were manufactured.

I once saw at an auction a clumsy elephant of a walnut bureau, whose knobs were bits of mirror surrounded by tiny frames of wood, about the thickness of a straw. They were unique in my experience. I am yet waiting to see the "deep blue, turquoise, pearl, and agate" mentioned in M. Nisbit's advertisement quoted by Mrs. Moore. M. Nisbit states that his glass is "from the Jersey Glass Company." George and P. C. Dummer? I am hopeful, too, that someone will tell us what Deming Jarves patented in the way of knobs and will, if possible, show the pattern of those articles. Meanwhile, I trust that my pictured bits of glass will interest some collectors who have hitherto neglected such "small deer." I can assure them that knobs, besides exercising something of the fascination of jewels, are not expensive, and that they occupy but little space.

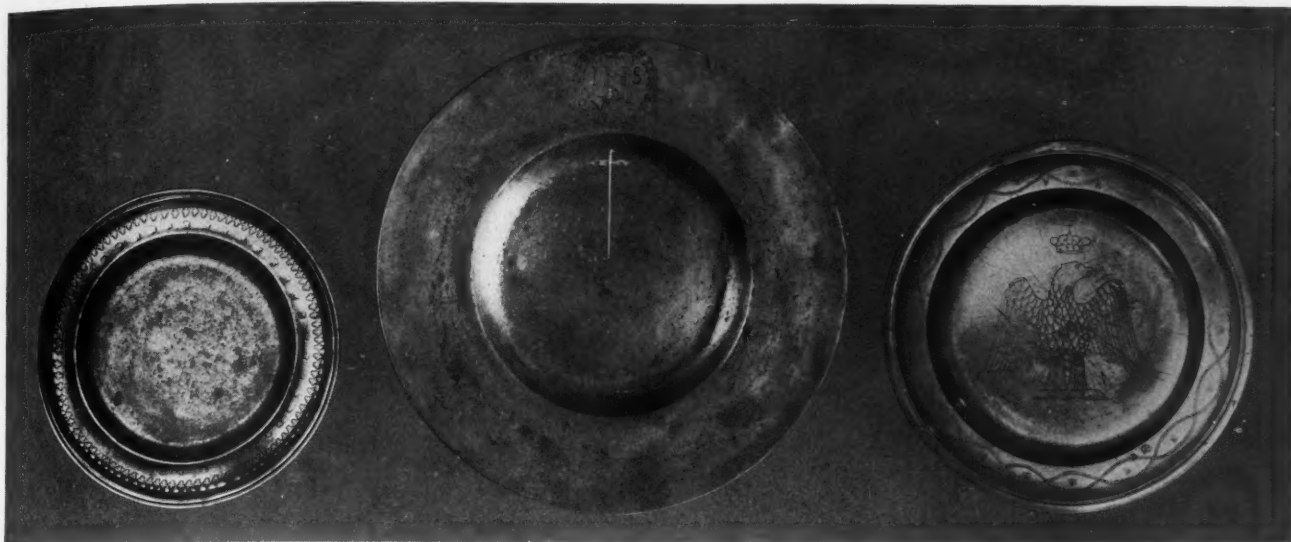


Fig. 127 (centre) — BROAD RIMMED DISH (seventeenth century)

Fig. 128 (left) DISH WITH PUNCHED DECORATION

Fig. 129 (right) STRASBOURG PLATE (Diameter 11½ inches)

European Continental Pewter

By HOWARD HERSCHEL COTTERELL, F. R. Hist. S.

Part VIII

*The Pewter of France from the Sixteenth to the Nineteenth Century**

By ADOLPHE RIFF

Conservator of the Museums of Strasbourg, France



Fig. 130 — A LORRAINE FLAGON
Height 10¾ inches.

FLAGONS, measures, and tankards, used for serving drinks, are the pieces most frequently met with, and are by no means the least interesting for the collector; for each of the many quaint types belongs to a certain reign, so that variations in outline of body and neck, shape of feet, lids, thumbpieces, and handles convey a very definite meaning. These regional types remained in vogue, with but slight modifications, for many centuries; and the shapes and details of many are akin to the oldest types conceived in pewter, and on that account are most worthy of our respect and attention.

Unable here to go into all the subtle differences which the careful reader and col-

lector will discover from a comparison of our illustrations, we may, however, sum up a number of common features of many of these truly French vessels, from whose universal constructional plan only a few Alsatian types deviate. These features are: a spherical, or pear-shaped, belly, a distinct neck of varying width, with pinched-in lip, and a heart-shaped lid with thumbpiece of the Twin Acorn, or similar, design. As a matter of fact, the Twin Acorn is the most popular type of thumbpiece, such rather exceptional ones as the Brambleberry, the Bent-back

*Continued from the February number of *ANTIQUES*. Copyright, 1928, by Howard Herschel Cotterell. All rights reserved.



Fig. 131 — A BESCANÇON FLAGON
Height 10¾ inches.



Fig. 132 — A LE MANS FLAGON
Height 10½ inches.

Wedge, and the French Erect having been described previously in these articles and illustrated in Figures 28, 29, 30, and 36.*

The flagon illustrated in Figures 137 *a* and *b*, which served previously as the illustration of the Bram-



bleberry type (Fig. 30), is now shown as

their touches as follows: Figure 130, from Lorraine; Figure 131, with more slender neck, from Besançon; Figure 132, a typical piece from Le Mans, with large spherical body and Norman lip; Figure 133, from Carpentras. All the foregoing strongly resemble western Swiss types and may possibly have served as models to the Swiss pewterers.*

Figure 134, which is from Lille, betrays abundant evidence of Flemish influence; Figure 135 and the plainer example of



Fig. 133 — A CARPENTRAS FLAGON
Height 8½ inches.

a whole with the interesting markings already referred to. A further variety of thumbpiece from the Besançon district is shown in the accompanying sketch. It may be designated by a name already adopted by Mr. Cotterell for the same type, which appears on English pewter, as the Embryo Double-volute.

The handles of French flagons are, for the most part, of a flattened bar section, somewhat crudely fashioned, and the touches, if any, are usually found on top of the flat heart-shaped lid, which, on



Fig. 134 — A LILLE FLAGON
Height 9¾ inches.

its hinges, is strengthened by a bar. On the Alsatian variety, alone, is the mark found upon the handle; but far better than any words, the accompanying Figures (130-141) will serve to illustrate the principal varieties of these vessels, which can be allocated to the places of origin by

*It is, of course, merely a hypothesis that the French types were established prior to the Swiss ones, but it seems likely that the shape followed the course of domestic civilization, which is from the plains to the mountains and not vice versa. R. M. Vetter.

†Referring back to the cylindrical measures illustrated in Figure 29, Vol. XI, p. 196, we have come across a set of these bearing the marks shown in Figure 139 *a*, five of which, it will be noted, bear the marks of Caen pewterers.



Fig. 135 — A STRASBOURG FLAGON
Height 10¾ inches.



Fig. 136 — A STRASBOURG FLAGON

Figure 136 show Alsatian flagons from Strasbourg, and are strongly akin to the German and Swiss stitzen. The circular bands, however, on the level of the lower handle finial, and the heavy lid crest in Figure 135 are quite characteristic of this Alsatian variety. Figures 137 *a* and *b* have already been mentioned as coming from Joinville (Champagne). Figure 138 pictures the well-known Norman flagon. Figure 139 shows the seventeenth-century rendering of this same type, with Hammer-head thumbpieces.†



Fig. 137a — JOINVILLE (CHAMPAGNE) FLAGON



Fig. 137b — THE LID OF FIGURE 137a



Fig. 138 — NORMAN FLAGON (eighteenth century) Height 10 inches



Fig. 139 — NORMAN FLAGONS (seventeenth century) With Hammer-head thumbpieces.

In Figure 66* was shown a French spouted flagon from the south of France (Avignon). We now give two further examples in Figures 140 and 141, the former a milk can from Lyons, eighteenth century and sixteen inches high. So far as our knowledge goes, it differs from anything else in the way of pewter flagons or cans. The semicircular handle is fixed, as is the front part of the circular lid, to which the other half is hinged. The spout is in the form of the neck and head of a bird, making altogether a picturesque and practical combination.

The flagon illustrated in Figure 141 is another very interesting spouted fellow,

*See ANTIQUES, Vol. XI, p. 384.

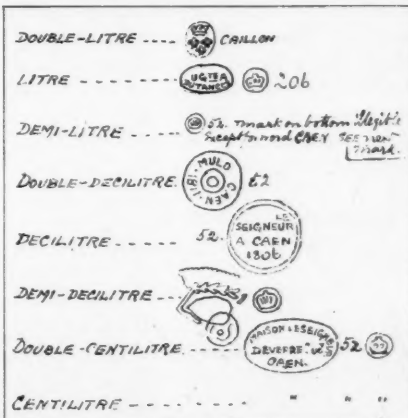


Fig. 139a — MARKS FROM A SET OF NORMAN CYLINDRICAL MEASURES



Fig. 140 — MILK FLAGON FROM LYONS



Fig. 142 — SOUTHERN FRENCH CRUET. Height 9 inches.



Fig. 141 — TOULOUSE FLAGON

from Toulouse, and in the Verster collection at The Hague. It is of the eighteenth century. The narrow neck may be grasped by one hand, and either the spout applied directly to the lips, or a jet may be poured from some height into the open mouth of the drinker, as one sees it done in the south of France.

We must here revert to Figures 107 and 108,* both of them from the collection of Gerhard Tellander of Hilversum, to say a few words about the

most elegant and desirable patterns France has created in the way of flagons. The type belongs to the Champagne and is called *cimare*.† They were used for the carrying and presentation of wine in the course of reception ceremonies. These flagons are full of noble Gothic feeling, especially expressed in the quaint stirrup handles. The popularity of these cimares persisted from the sixteenth to the eighteenth century; but, owing to their highly decorative qualities, most specimens have already found a fixed place in public or private collections.

Of tableware, we would — amongst innumerable beautiful patterns, and in addition to the cruet (Fig. 142) already dis-



Fig. 143 — TUREEN (8¾ inches in diameter) AND CANDLESICKS (8½ inches in height), (Louis XVI period).

By Bergmann of Strasbourg.

cussed — mention the soup tureens of Strasbourg, an example of which will be found in Figure 143 between the candlesticks of Louis XVI type. All these pieces are the work of the famous Bergmann of Strasbourg, who lived towards the end of the eighteenth century. They are from the Museum of Applied Arts in that city. Similar tureens were also made by Borst, and at Colmar, with engraved decorations in the form of garlands of flowers. Lyons has

also produced like pieces which mostly bear the touch of the pewterer Auster.

It is a remarkable fact that these tureens and candlesticks date from a period when good pewter was already nearly extinct in France. Such are the last efforts of an old and noble trade, which in France can boast of a glorious and venerable tradition.

Pewter of the most common description continued to be made and used at the beginning of the nineteenth century. It is still found in rural districts, monasteries, and hospitals; but it is being driven from these last refuges by the spirit of modernity, and must shortly disappear from amongst the domestic objects of daily use.*

*French types illustrated or discussed in previous articles, will be found in Figures 28-30, 36, 37, and 66. Vol XI, pp. 195-196; p. 384. H. H. C.

*See ANTIQUES, Vol XIII, p. 130.

†Similar vessels in Switzerland were called *cimaies*. H. H. C.

A Note on the Pewter of the Channel Islands

By HOWARD HERSCHEL COTTERELL, F. R. Hist. S.

AS the Channel Islands were attached politically to Great Britain yet by ties of language and geographical position had strong French sympathies, it will at once be surmised

that the influences of both countries either worked together or vied with each other over a period of many centuries. What one may almost describe as this "dual allegiance" has found expres-

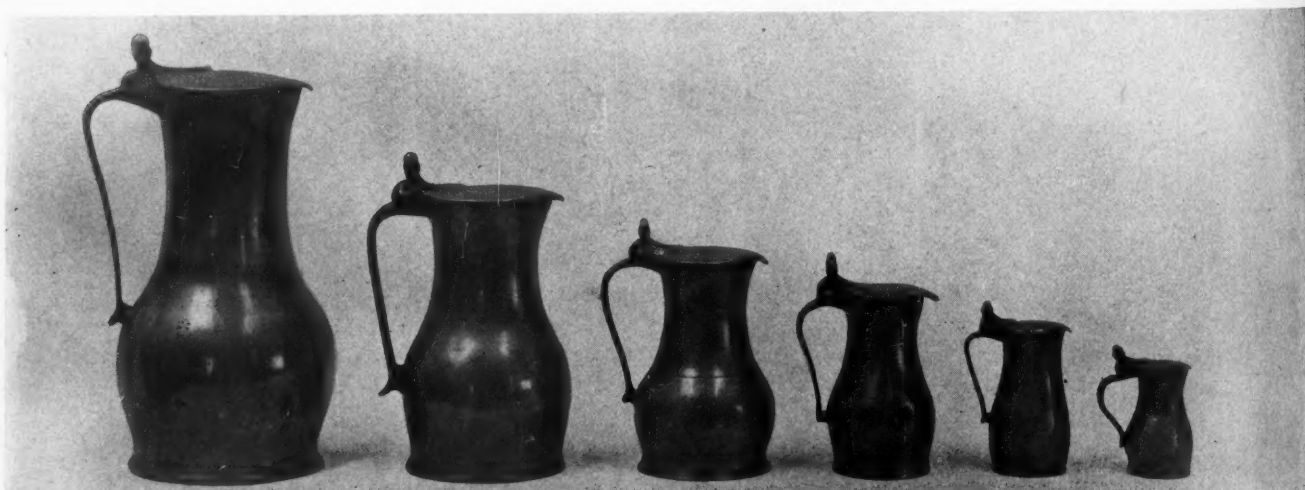


Fig. 144 — CHANNEL ISLANDS' MEASURES OF THE JERSEY TYPE

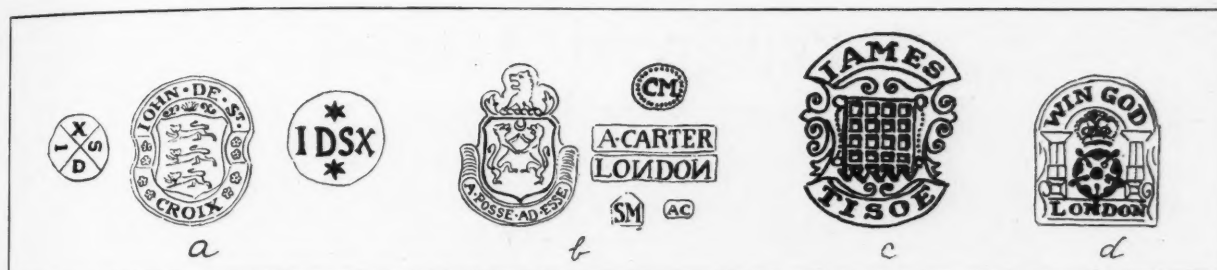


Fig. 146 — KNOWN ENGLISH MARKS FOUND ON CHANNEL ISLANDS' MEASURES

sion in the better known of the pewter vessels in use on the islands.

Of plates and the general run of articles, both English and French types were in use; but there are one or two types of measures which seem peculiar to the islands, and which therefore demand special comment here. It cannot be shown that their use extended either to the mainland of France or the British Isles. They have come to be known as the *Jersey* and *Guernsey* types, though instances are on record of both being used in either place. They are illustrated here in Figure 144 (*Jersey*) and Figure 145 (*Guernsey*).

The former type has been found in at least six sizes, and the latter in three; but, though I have no note of the smaller sizes in the *Guernsey* type, it would seem natural to think that such existed originally.

As will be seen, the chief differences between them lie in the more definite foot of the *Guernsey* type, the addition of bands to the body, and the more gradual tapering from the body to the lip, which, in the larger sizes of the *Jersey* type, is almost sudden.

The sizes noted of the set range from seven and one half to twenty-five centimeters. The unusual feature of these vessels, however, lies in the fact that, more often than not, this distinctly Continental type of Twin Acorn thumbpiece, with flat heart-shaped lid, is found in conjunction with the marks of known English pewterers, or the G. R. Crowned of British Government Inspectors.

No single instance of the use of this type of vessel in England has come to my notice, and yet they were not made in France, though purely French in all their characteristics! Are we then to class them as French or as English?

The answer would seem to be best given by placing them in a class apart, and regarding them — as indeed they are — as a link between the pewter of two great countries.

It would seem but natural to suppose that in the early days the islanders, with their French sympathies, bought their wares from the mainland of Normandy, probably from the pewterers of Caen; and that, in later years, a few enterprising London

pewterers made a bid for the island trade, adapting their ideas and patterns to coincide with the local requirements of the people. Hence the impasse in which we find ourselves today — French characteristics with London marks.

The London makers whose marks have been found upon these types are: John de St. Croix, who used the well-known *I.D.S.X.* mark (Fig. 146 a), and who was at work from 1729 onwards; A. Carter, c. 1750 (Fig. 146 b); James Tisoe, 1733 to 1771 (Fig. 146 c); and

Joseph Wingod, 1721 to 1776 (Fig. 146 d). The mark of John de St. Croix, on which his initials *I.D.S.X.* appear within a divided circle, is found only on the hinge pins of the lid.

In Figure 147 I give an illustration of three lids. Upon the two right-hand ones appears the mark of Carter and on the left-hand one, the mark of Wingod. In the place of *London*, one often finds the word *Guernsey* stamped on these lids, in a pointed ended label.

Attention must be drawn to the reversed *N* in the word *London*, both in my sketch and in Figure 147 (left). It is quite a common occurrence on Channel Island pewter, also on some specimens from English provincial towns.

(To be continued)



Fig. 145 — CHANNEL ISLANDS' MEASURES OF THE GUERNSEY TYPE

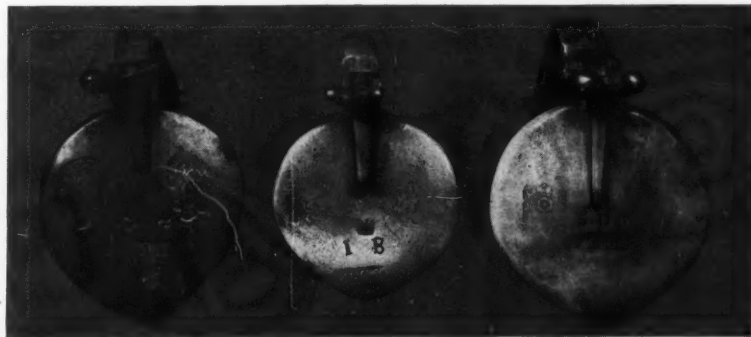


Fig. 147 — LIDS FROM CHANNEL ISLANDS' MEASURES SHOWING ENGLISH MARKS

A Pedigreed Antique

The Desk of Joseph Hopkinson

Author of "Hail Columbia"

By JOSEPH B. GILDER

THE Princess Caroline Murat, granddaughter of Napoleon's brilliant but ill-fated cavalry leader and marshal, and grandniece of the great Emperor himself, was born at Bordentown, New Jersey, nearly a century ago. Her birthplace lay but a few hundred yards from the entrance to Point Breeze, the home of her exiled uncle, Napoleon's elder brother, Joseph Bonaparte, ex-King of Naples and of Spain.

One or two doors away, in the direction of Joseph's thousand-acre park, there was born, in the following year, a lad named Charles Biddle Hopkinson, grandson of Judge Joseph Hopkinson, author of *Hail Columbia*, and great-grandson of Judge Francis Hopkinson, a signer of the Declaration of Independence, poet, essayist, violinist, and America's first composer—one of the most brilliant, versatile, and interesting of the men of the Revolutionary period.

A few months after the President of the French Republic effected the Coup d'État of February, 1848, which restored the Empire and made him Napoleon III, the Princess Caroline's father, Prince Lucien Murat, shook the New Jersey dust from his shoes and made a beeline for Paris, where his cousin conferred upon him a life senatorship. His family accompanied him; and many years later his daughter recorded her life story, with considerable vivacity, in a volume called *My Memoirs*. From the early pages of this volume—published in America by the Putnams in 1910—it is evident that she saw the remote past through a rosy mist.

As I look back—an old woman—through the long vista of years, it seems to me that I have seen nothing on this (the European) side of the Atlantic that can in any way compare with Point Breeze, and the remembered scenes of my childhood.

In one of the houses . . . lived the son and grandsons of old Judge Hopkinson. The younger of the two boys, Charley . . . was a very devoted admirer and rather a favorite of mine. The poor boy came over to France in 1853, I think . . . and we spent some happy months in Paris. We had been children together, then boy and girl lovers; and it was sad to see how much he felt the parting when the hour came. I tried to cheer him with visions of a future meeting, but he could not be comforted; and very soon after we had news of his death!

The Princess was evidently blessed with what may be called a creative memory. Glancing back over half a century, she saw her young lover—some months younger than herself, and only nineteen years of age

when their association was renewed in France—wiling away on his return to America from their pathetic parting in Paris, and promptly dying of a broken heart. The fact is that he survived the blow for at least eight years, dying, in 1861, of some malady much more prosaic than the one with which she credits him. The Princess herself became the Baronne de Chassiron.

The Bordentown home of the Princess Caroline's boy lover was a small but solidly built affair of brick, rising directly from the Walnut Street sidewalk, but with a garden at the back extending several hundred feet in the direction of the Delaware River, though not far enough to command a view of that lovely stream, or of the lowlands of Pennsylvania, lying just beyond it. One of its chief ornaments and articles of utility was a high, wide, and deep desk of mahogany inlaid with bands of holly-wood, with large recessed oval panels in front, secret pigeonholes and shelves, adjustable partitions, and all manner of contraptions for convenience and privacy. Built, apparently, for a remote posterity, it was as solid as a rock; and its durability has been tested by much use, and many leagues of travel by land and sea. In spite of more than a century of wear and tear, it is still in fine fettle, every drawer sliding as smoothly as it did the day the thing left the cabinetmaker's shop.

Knowing that this substantial bit of furniture had belonged to Joseph Hopkinson, grandfather of the Princess' young friend, and hence, in all probability, had played its mute but appropriate part in the production of *Hail Columbia*, and suspecting, moreover, that the metal plate bearing the name *F. Hopkinson*, found in one of its drawers, might indicate prior ownership by Joseph's father, my wife was moved to make an offer for it, when Thomas B. Hopkinson, then an old gentleman, decided to break up housekeeping in Bordentown and spend his closing years in Philadelphia. Her offer was accepted; and so, in the early nineties, the old desk came to New York to live. And not long thereafter, when I had occasion to spend a few years in London, it followed me thither; and when I came back to "the States," like Mary's little lamb, it followed me home again.

Recently I have lent the piece to the Museum of New York, where it forms a part of the collection of early American furniture exhibited in the Gracie Mansion, Carl Schurz Park, at the foot of East 88th Street, New York City.



A PEDIGREED DESK (c. 1800)

At one time owned by Joseph Hopkinson (1770-1842), author of *Hail Columbia*. This desk, veneered with richly figured mahogany and inlaid with bands of hollyhock, is of a type rather more frequently met with in New Jersey and Pennsylvania than in New England.

Owned by Joseph B. Gilder.



Early Sign Painters

By MABEL M. SWAN

Illustrations from the collection of Morgan B. Brainard

AUTHENTIC evidence as to the age of various tavern signs is easily found; but when a search is inaugurated for information concerning the men who painted these harbingers of hospitality, the beaten paths of information must be abandoned in the search for sources among the common folk, the noisy crowd who drank and made merry in the taverns, and whose attention was most easily captured by some curious or familiar device, no matter how crudely depicted.

From advertisements in the early newspapers — the common medium between the tradesman and those whose patronage he sought — we learn that the majority of tavern signs were painted by limners, coach painters, ship painters, and only occasionally by capable artists. These last, at a time when but a small fraction of the citizenry could either appreciate or pay adequately for household pictures of quality, were frequently forced to pocket their loftier ambitions and to earn a living by the crass expedient of sign painting. Thus Gustavus Hesselius, who came from Sweden to Philadelphia in 1711, and who, in 1719, received the first commission on record to paint a work of art for a public building in America, inserted the following advertisement in the *Pennsylvania Gazette*, December 11, 1740:

Painting done in the best manner by Gustavus Hesselius from Stockholm and John Winter from London. Coats of Arms drawn on Coaches, Chaises, etc. or any kind of ornaments, Landscips, Sign Show Boards, Ship and House painting, Gilding of all sorts, Writing in Gold or Color, old Pictures Cleaned and Mended.

Hesselius was one of several who turned to commercial art as far more remunerative than waiting for commissions for portraits and "landscips."

In England, up to the middle of the nineteenth century, the coach and chaise painters had their headquarters in Harp Alley, Show Lane, where some very creditable work was turned out. In the *Spectator* of January 8, 1743 appeared the following:

The other day going down Ludgate Street, several people were gaping at a very splendid sign of Queen Elizabeth, which by far exceeded all the other signs in the street, the painter having shown a masterly judgment and the carver and gilder much pomp and splendor. It looked rather like a capital picture than a sign in the street.

This sign evidently conformed to the traditional requirement; for Sir Walter Raleigh observes, in his *History of the World*, that portraits of Queen Bess, which in his day were a common occurrence, were, by Her Majesty's own order, "knocked in pieces and cast into the fire" if painted by "unskilful and common painters."

Even members of the Royal Academy are known to have turned their talents to sign painting, some-

times as a favor for an inn keeper who happened to be a personal friend, sometimes as a joke, and quite often to settle a tavern account when the artist's pocketbook was feeble and his thirst irresistibly strong. It is said that Ibbetson painted a sign for the tavern at Troutbeck as a means of settling an overdue account. He depicted two faces, one pale and emaciated, the other red and jolly. Beneath them he inscribed the following rhyme, whose flattery was obvious enough to appease the wrath of any long-suffering landlord:

Thou mortal man that liv'st by bread,
What made thy face to look so red?
Thou silly fop that looks so pale
'Tis red with Tommy Burkett's ale.

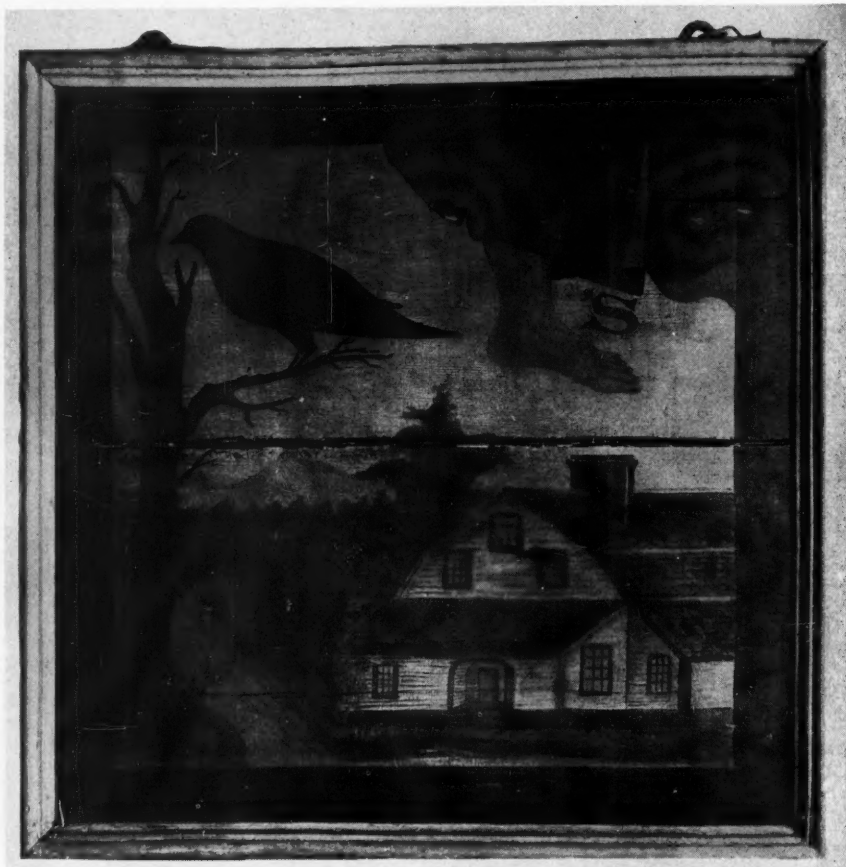


Fig. 1 — A REBUS SIGN

Whether Birdfoot's or Crowfoot's Tavern, the student must decide for himself.



Fig. 2 — A NINETEENTH-CENTURY TAVERN SIGN (upper half)

On this upper half of the sign, an American eagle apparently already suffering from the parching rays of the rising sun of future prohibition. On the lower (Fig. 2a, next page), Aurora, who appears to be contemplating a felonious assault upon the spirited steed which draws her chariot.

In New England, Connecticut seems to have enjoyed an abundance of taverns, and some interesting facts concerning the men who painted the signboards for them are revealed in early newspaper advertisements. From the following announcement in the *Connecticut Journal and New Haven Post Boy*, one may surmise that extraordinary versatility was the sign painter's chief requisite.

J. GRIMES

Respectfully informs the public that he continues as usual the branches of House, Ship, and Sign PAINTING, Glazing of Windows, etc. of every size and shape, making Spouts or Evetroughs corniced or plain, from 30 to 60 feet in length, very necessary for every man who wishes to preserve his house, not to mention their great utility in saving rain water. Said Grimes has constantly for sale Paints of every kind, in large or small quantities, ground in oil and prepared for use in the neatest manner; Putty per C or single pound, also 2000 lights 7 by 9; windows Sashes, calculated for 24 light windows.

N.B. For any persons who wish to purchase their own paints and have them ground, he will grind and prepare them at 2d per pound. Hartford, Front Street, October 16, 1797.

A very modest advertisement follows:

SIGN PAINTING

The subscriber solicits those who may have any commands in the above or other branches of PAINTING to call and examine specimens of his work, the only recommend he wishes

to offer, except that those who favor him with their orders may depend on having them executed on moderate terms and short notice. Hartford, May 16, 1799.

S. Blydenburg.

The work must have been a good recommendation in itself, for one month later the same S. Blydenburg advertised for an apprentice:

S. BLYDENBURG PAINTER

Continues the business of Ornamental and Sign Painting, Gilding, etc. He wants an active ingenious lad as an apprentice to the above business. Applications will be attended to and orders executed at his usual abode about 40 rods north of John Trumbull's Esq.

One surmises from Abner Reed's advertisement that his signs were painted with many a flourish in both lettering and painting and that, in his own estimation, he was taking no chances in his last statement:

COPPERPLATE AND TYPOGRAPHICAL ENGRAVING

Rolling, Press Printing, Sign Painting, Gilding, etc.

ABNER REED

Eight Rods North of the Bridge Main Street, Hartford.

Who from the encouragement heretofore received from some respectable inhabitants of Hartford has been induced to move into the city, and now respectfully offers his services to the public in the line of his profession,



Fig. 3 — PROBABLY OF THE EARLY NINETEENTH CENTURY



Fig. 2a — THE LOWER HALF OF THE SIGNBOARD WHOSE UPPER HALF APPEARS IN FIGURE 2

hoping by an assiduous attention to his business, thrift, punctuality, in the performance of his engagements, and the faithful execution of his work to merit a share of public patronage. He will have his own work to recommend itself only adding that should it not be done in such a manner as to satisfy every reasonable expectation no pay will be demanded.
Hartford, Nov. 15, 1803.

By 1804, the branches in which a sign painter might indulge appear more than ever diversified.

PROFILE LIKENESSES

May be had elegantly done in gold on glass for three dollars or cut out in paper for fifty cents by means of Hawkins Patent Physiognotrace three doors south east of the Bridge where every kind of SIGN and FANCY PAINTING will be done by the time it is engaged. Mr. Hill has opened subscriptions for a VOCAL and INSTRUMENTAL MUSIC SCHOOL. From knowing the taste and generosity of the Citizens of Hartford he feels assured that he need only to merit their patronage to receive it.
Hartford, Sept. 19, 1804.

But it remained for Reuben Moulthrop to call attention to his works by so wording his advertisement as to appeal to public curiosity.

Reuben Moulthrop
Artist in PAINTING and WAX
WORK

Respectfully informs the Public that he has modelled in WAX a striking Likeness of the King of France in the Act of losing his head under the GUILLOTINE, preserving every Circumstance which can give to the Eye of the Spectator a realizing View of that momentous and interesting Event.

Also

A Speaking Figure which even in its unfinished State has afforded the highest Satisfaction to the Curious.

Also

An Indian Chief, being an excellent likeness of a Cherokee who was at Philadelphia. Those Figures will be exhibited at the Sign of the Goddess Iris in State Street. The Doors will be open on Monday next at 8 o'clock in the morning till 9 in the evening and for the same hours in every successive day.

Admittance One Quarter of a Dollar and One Eighth for Children.

Mr. Moulthrop hopes that his Exhibition may prove a valuable Addition to the Entertainment of Commencement week.

N.B. Miniature and Portrait Painting as also exact likenesses in Wax, taken by Mr. Moulthrop at short notice.

New Haven, Sept. 3, 1793.

Such are some of the announcements of the sign painters of long ago.

They are by no means infrequent. And the signs with which these men increased the allure of shop and tavern are, many of them, preserved even to this day. But they are almost invariably anonymous. The artisans who turned them out apparently viewed their creations as merely a part of the day's work, and no more worthy to be immortalized with a signature than a reglazed window, or a rain-spout duly set up for its great utility in saving rain water. And who, after all, can doubt that their modesty was usually justified.



Fig. 4 — A NINETEENTH-CENTURY SIGN



Fig. 5 — AN EIGHTEENTH-CENTURY TAVERN SIGN

Editor's Note

For an excellent discussion of American signboards and a classification of various types produced in this country, the reader is referred to a pamphlet by Howard M. Chapin, *Early American Signboards*, published, 1926, by the Rhode Island Historical Society in Providence.

Mr. Chapin divides old signboards into three classes: trade signs, tavern signs, and toll signs which give rates and charges. Many of the earliest taverns appealed to popular loyalties by displaying the lineaments of king, or queen, or notable political character on their signboards. From this custom was, perhaps, derived the subsequent idea of enhancing the allure of proprietary brands of strong liquors by dispensing these fluids in flasks decorated with portraits or with patriotic emblems. Many



Fig. 6 — PROBABLY OF THE LATE EIGHTEENTH CENTURY

tavern signs displayed effigies of animals; still others, purely fanciful designs or rebus arrangements, calculated to arrest the attention of the wayfarer; while signs so fashioned as to tickle the susceptibilities of men of special trades and occupations were legion.

Trade signs might offer either an obvious symbol of the owner's vocation, or a more or less whimsical implication of the responsibilities which his trade involved.

And signs were not only painted, they were often elaborately carved from huge blocks of wood: witness the massive cigar store Indians which now are re-emerging from temporary obscurity, and such lesser sculpture as the bunches of grapes, and various birds, beast, and fishes that either swung to the breeze from an extended iron bracket, or, more rigidly emplaced, spread their benison above the shopman's door.



Fig. 1—DECORATED CHAIRS

a and *c* (1810-1825) are distinctly of Empire type, and appear to be more characteristic of Pennsylvania and states further to the south than of New England. *a* is painted light red, with yellow stripe, and gold leaf decoration emphasized with black and red; *c* is painted to emulate rosewood with gold decoration. Both *a* and *c* are appropriate with Empire mahogany. *b*, so-called Hitchcock type (c. 1820), a trifle empty in the back to appear at its best above the rim of a table. The chair of Figure 2 is better in this respect.

Owned by Mrs. Robert A. Boyle

What Chairs for the Dining-Room

By BONDOME

III. Simple Painted Chairs



Fig. 2—HITCHCOCK TYPE (c. 1820)
Exceptionally rich stenciling, well preserved.

THE suggestion conveyed by painted chairs, by which I mean chairs various of whose members bear pictorial or abstract ornamentation in gold or colors, is almost invariably that of both lateness and some sophistication. The painted chair came into its own in the Sheraton period—say about 1795; and its popularity remained unabated for a period of close to half a century.

But the earlier

so-called Sheraton fancy chairs of American extraction are seldom suitable for dining-room use. They are fragile affairs, with spindling legs and weak backs, and are hence better qualified to display their slender elegance in a drawing-room, in company with a similarly patterned settee, than to do heavy duty at the eating board. Later types such as were turned out after 1800 are far sturdier. That even these were intended for use as



Fig. 3—PENNSYLVANIA PAINTED CHAIR
(c. 1800)
Painted to imitate rosewood. Decoration in gold, red, and green.



Fig. 4—PAINTED CHAIRS

a. Pennsylvania (c. 1830). Very bright decoration and fairly well turned spindles go far to compensate for rather summarily turned legs. An attractive type for a small, colorful, and very simple dining or breakfast room whose other furnishings are not too early in their implications. Chairs of similar form, but less gaily decorated, are fairly common in New England. *b.* (c. 1840). A very simple chair from a northern New England chair factory. Will not stand association with pieces of more subtle design.

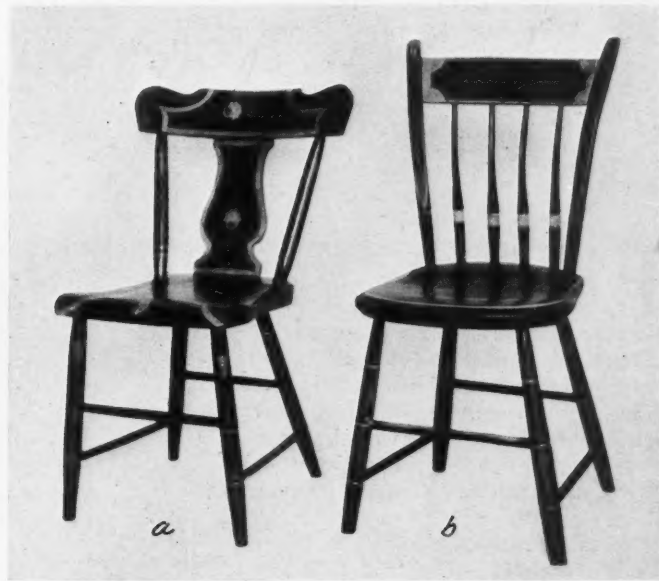


Fig. 5—PAINTED CHAIRS

a. (c. 1835-40) from Pennsylvania. Essentially Victorian. Chairs of this type occasionally turn up in sixes, with their colors perfectly preserved. Such painted chairs appear to have been a favorite bridal gift and to have been jealously guarded in closed rooms. *b.* New England chair with Windsor reminiscences. Acceptable for breakfast porch or very simple, small dining-room. Armchairs are virtually unobtainable in most of the patterns illustrated.

dining chairs in early days or were at all widely employed in that capacity I am inclined to doubt. The very fact of their applied decoration implies dedication to some apartment whose shuttered windows would protect their colors against the onslaughts of sunlight, and whose infrequent occupancy — except on state occasions — would safeguard them against abrasion by rough garments.

However that may be, painted chairs are today a usual enough article of dining-room furniture. Two American examples of excellent early nineteenth-century type were pictured in the March number of *ANTIQUES*. There is no reason why such pieces might not be used in conjunction with a pedestal mahogany table and other appurtenances of the same wood. Chairs in the Hitchcock category, however, and the multitude of other decorated chairs which trail through still later years seem to me a little too coarse in style to accord with aristocratic woods, even when the latter take on somewhat debased forms.

Neither do such chairs harmonize happily with early trestle tables, or with maple gate-legs, or Dutch-foot tables. But they are not out of place in conjunction with the heavy drop-leaf maple tables of the 1820's to 1840's, nor with tables of cherry wood. And, of course, many a huge old kitchen drop-leaf table, when painted and placed in the modern dining-room, has enjoyed complete domestic felicity amid an encircling brood of painted chairs.

As for background: painted chairs are never at their

best in sheathed rooms, for which they are too modern in feeling, and seldom in rooms fully paneled, for which only the choicer types are sufficiently distinguished. They receive scant justice even in rooms whose wall-paper and hangings are both subdued in tone. Since the chairs themselves are likely to be in the main black or of some dark hue, they constitute an excellent foil for a good deal of chromatic brilliance in walls or draperies, or both. The most easily obtained of such chairs — bright things from Pennsylvania — are essentially early Victorian in aspect and take kindly to the cheeriest of Victorian environments.

There is no possibility of picturing even a fraction of the varieties of more or less antique painted chairs which are available to the seeker. But the accompanying illustrations, with their brief legends, will serve, perhaps, to give some idea of the general range within which selection may be made.

It is, of course, advisable to obtain specimens whose decoration has not been tampered with. Most restoration in this field is badly done; though there are notable exceptions. As for stripping chairs whose glory has been wiped away by the backs of restless generations, the process is seldom to be recommended. The original ornament, such as it was, usually offered some compensation for uninteresting foundation materials and bromidic forms. Reduced to primitive nudity, the decorated chair is too frequently an unlovely thing.



New Notes on American Glass

Pittsburgh

By RHEA MANSFIELD KNITTLE

EARLY in the year 1769 a warrant was issued for the survey of the "Manor of Pittsburgh." Completed in May, it embraced a strip of ground consisting of 5766 acres lying adjacent to the Monongahela and Alleghany Rivers. At this period of settlement, the population of the town was composed almost exclusively of Scotch and Irish immigrants, who were seekers of fortune in the new region. A cultured American, fresh from the court life of Versailles — Doctor Arthur Lee of Virginia — visiting Pittsburgh in the late eighteenth century, was not impressed with the place. He chronicles in his journal:

They have 4 Attorneys, 2 Doctors, not a Priest of any persuasion, no church, no chapel — the place *I believe* will never be considerable.

Lee also felt a repugnance for the local brand of whiskey.

But George Washington, more adaptable and more comprehending, wrote, in 1770:

We lodged in what is called the town, distant about 300 yards from the Fort (Fort Pitt). . . . the houses which are built of logs and ranged in streets are on the Monongahela, and I suppose may be about twenty, and inhabited by Indian traders.

Washington, always more or less of a diplomat, "found the whiskey good."

James O'Hara—who soon dominated the district by his outstanding qualities of resourcefulness and courage, and who, with Major Craig, established Pittsburgh's first glassworks of any pretention—was a great friend of the man who afterward became his Commander-in-Chief. O'Hara, alive to the needs of the new country, realized that windowpanes and tavern equipment for the growing community would shortly be in great demand. In 1795 *The Spread Eagle Tavern*, at the corner of



Fig. 1—SCROLL, OR VIOLIN, FLASK
Made by S. McKee of Pittsburgh. Very few flasks thus marked are known. Owned by J. Herbert West.



Fig. 2—MID-WESTERN SUGAR BOWL AND PITCHER
The heritage of eighteenth-century Stiegel and South Jersey tradition is traceable in these nineteenth-century pieces. Compare the bowl with two illustrations in the author's *Early American Glass*, plate 42. It displays certain characteristics of each. Owned by Dr. West.

Liberty and Seventh Streets, *The Ohio Coffee House*, on Market Street, and *The Whale and The Monkey*, on the river bank, were in need of flasks for the traveler.

Jonathan Plummer was the first distiller on a large scale. By 1802-04 the *Narino*, *Louisiana*, and *Western Trader*, boats built in the river yards near the Point, were carrying O'Hara & Craig bottles, filled with Plummer's whiskey, down the Ohio to the newer forts, stockades, and settlements. In 1800 William Peter Eichbaum, who had been glass cutter to the effete court of France, opened up a house of entertainment at the *Sign of the Indian Queen*, and divided his time between superintending production at the glassworks and looking to the welfare of his tired travelers at the tavern. Here the polished and the primitive rubbed elbows. The youthful days of Pittsburgh were as picturesque as those of New Orleans and San Francisco.

In 1802 Craig was appointed on the committee to build the first Presbyterian Church. Sufficient funds could not be raised to complete the interior until the resourceful O'Hara suggested a lottery. Three thousand dollars was realized, and, in 1808, the trustees ordered the "completing of front door, painting, and plastering if the workmen will take their pay in lottery tickets of the second class." O'Hara donated the glass lighting fixtures, probably cut by Eichbaum, for, in 1807, flint glass was first made in Pittsburgh by O'Hara, who had recently brought to the town other skilled artisans from European houses. Cobalt blue glass had been made for four years, and I presume that the Pittsburgh-Panhandle section blew more cobalt glassware than any other district in

America, although we have been prone to attribute it to almost any other source. I have found one notation which says that O'Hara's blue bottles ranged from very small pocket flasks and perfumes to very large druggists' jars.

A steady stream of German, Dutch, English, and Irish artisans soon flowed into the Pittsburgh district. Thus the early furnaces built by O'Hara, Wendt, Trevor, Ensell, and other glass pioneers were forerunners of an industry of magnitude. By the forties an historian wrote, in relation to pressed glass:

The new designs and daring forms evidence the culture, taste, and business enterprise of the manufacturers. . . . Some eastern glass factories attempted to simulate these products but to no great extent. It remained for the manufacturers of Pittsburgh to set the world agog with glass such as princes might once have envied.

A trifle over-enthusiastic perhaps, yet there was more than a modicum of truth in these statements.

As early as 1804, *Cramer's Pittsburgh Almanac* stated that "glass to the value of \$12,500 has been blown, \$7,000 being in window-glass, the remainder, bottles, jars, decanters and Blue glass." The following figures are also of interest to the collector and the student of industrialism:

In 1803, Pittsburgh turned out glass to the amount of	\$12,500
In 1807, The output of the O'Hara works was	18,500
In 1809, Three works produced flint glass to the amount of	30,000
In 1812, " " " bottle & window glass to the amount of	20,000
In 1813, Five Works produced	110,000
In 1817, Three flint works and three green glass works	170,000
In 1831, there were four flint glass and four green glasshouses; and the eight glasshouses consumed	7,000 cords of wood
	700 tons of sand
	1,000 barrels of salt
	40,000 pounds of potash
	150,000 bushels of coal

In 1837, Six flint and five window glass houses, one vial and one bottle glass;

In 1857, Thirty-four glasshouses, one stained glass works, four looking-glass houses.

The production amounted to \$500,000.

In 1876 there were seventy-six glasshouses in Pittsburgh.

24 window glass
24 tableware
8 vial and bottle
11 green glass
9 lamp chimney

According to Thurston,* the following Tableware or Pressed Glass houses

*George H. Thurston *Pittsburgh's Progress, Industries and Resources*.

Established in
1829 — McCully & Hay
1851 — Adams Macklin & Co.
1850 — Bryce, McKee & Co.
1850 — F. & J. McKee
1860 — Hale, Atterbury & Co.
1863 — Shepard & Co.
1864 — Johnson, King & Co.
1866 — Doyle & Co.
1866 — Ripley & Co.
1866 — Ripley & Co.

Merged into
O'Hara Glass Co. Ltd.
Adams & Co.
Bryce Bros.
McKee Bros.
Atterbury & Co.
Campbell, Jones & Co.
King, Son & Co. Ltd.
Doyle & Co.
Ripley & Co.
George Duncan & Son.

Flint Vial and Bottle or Druggist Glass Works
1855 — T. A. Evans
1863 — W. H. Hamilton & Co.
1866 — Jno. Agnew & Co.
1866 — Tibby Bros.

Wm. McCully & Co.
W. H. Hamilton & Co.
Agnew & Co.
Tibby Bros.

Green and black bottles for beer, malt, wine, etc.
fruit, pickle jars, technically known to trade as
Green Glass Works

1836 — S. McKee & Co.
1837 — W. McCully
1833 — Wm. McCully
1841 — Chambers & Agnew
1849 — Cunningham & Co.
1849 — W. Cunningham & Co.
1850 — C. Ihmsen
1854 — E. Wormser & Co.

S. McKee & Co.
Thos. Wightman
Wm. McCully & Co.
A. & D. H. Chambers
Cunningham & Co.
D. P. Cunningham
Ihmsen Glass Co.
Wormser Glass Co. Ltd.

Dealers in Lamps and Glassware

1850 — J. C. Kirkpatrick
1862 — J. P. Smith

Glass Chimney Factories

1830 — Curling & Price
1850 — J. & F. McKee
1863 — Excelsior Flint Glass Co.
1864 — Plunket & Co.
1869 — Evans, Sell & Co.
1872 — Keystone

Dithridge & Co.
Hogan Evans & Co.
Excelsior Flint Glass Co.
Independent Glass Co.
Thos. Evans & Co.
G. A. Macbeth & Co.

From June, 1864, to June, 1865, the state of Pennsylvania paid forty-three per cent of the entire six per cent revenue from glass in America. Mass tonnage and internal revenue statistics are cold, hard-boiled facts — not fancies.

A preponderance of statistics, however, becomes monotonous to many a reader. Nevertheless, when the complete history of the early glass industry of the Pittsburgh district is some day written, it will form one of the most illuminating, surprising, and stimulating contributions to the manners and times of the formative period of our country which could be embodied in printed form.

Anent the Rocking-Chair

By C. F. LUTHER

IT was inevitable that there should be frequent and loud repercussions after the publication of the notes by Mrs. Fraser in which she makes the rather extravagant claim that Franklin was the inventor of the rocking-chair, and gives 1774 as the earliest mention of rockers which she has found.* Dr. Lyon comes forward with inventory entries setting the date back to 1772, and closes his article with the prophecy that inventories and account books of the early cabinetmakers may yield even more remote evidence.†

It had been my purpose to contribute more detailed notes on the subject at a later time, but, in view of the present interest, it seems more appropriate to bring

forward immediately one or two rocking-chair notices which far antedate the period mentioned.

Eliakim Smith was a cabinetmaker and general repair man in Hadley, Massachusetts, in the middle of the eighteenth century. His account book is a mine of interesting information about the domestic furnishings and the affairs of the time.

To present only three entries from his notebook will throw light on the rocker:

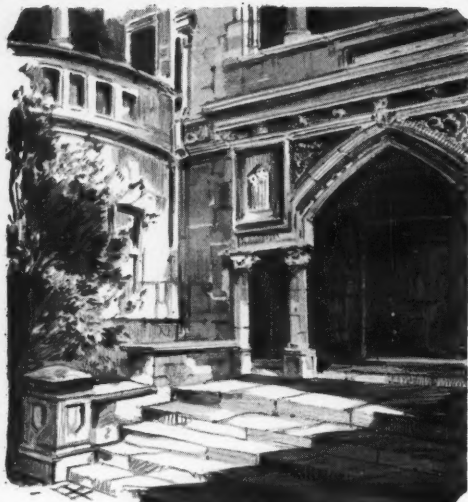
Elisha Porter, Dr.
1762 — To putting rockers on a chair, 3/
Deacon Nash, Dr.
1763 — Rockers on a chair 2/
Eleazer Porter, Esq. Dr.
1764 — Rockers on a chair.

Many similar entries indicate how common the rocker was as early as 1762.

*See ANTIQUES, Vol. XIII, p. 115.

†See ANTIQUES, Vol. XIII, p. 307.

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The London Letter

By GUY CADOGAN ROTHERY

BY good hap, the sense of romance and the urge to collect long ago seized W. V. Morten, a former officer of the British Post Office, prompting him to acquire whatever he could find relating to the history of "the post." In the course of years he amassed a vast and varied collection, many items of which belong to periods long before a public postal service was thought of. Side by side with letter pouches, seals, letter weights, envelopes, and so on, we see ancient pistols, blunderbusses, and swords such as were carried by the coach guides, as well as coach horns, immense jack boots for post boys, and wondrous contrivances for receiving and transmitting postal packets. There are maps and guide books, postal forms and money notes, to say nothing about franked envelopes and postage stamps. There are also portraits (one of Hobson, the Cambridge Postmaster of the time of James I, who gave currency to the proverb of Hobson's Choice), fine old eighteenth-century drinking glasses etched with pictures of mail coaches and post boys, with much else.

All this has been made over to the Union of Post Office Workers, who will shortly throw open the collection for public inspection in Bruce Castle, Tottenham, an old Tudor Museum built on the site of an older castle owned by the family of Robert the Bruce, later inhabited by Rowland Hill, the founder of the penny post and introducer of postage stamps. Here we see how closely maps and stamps are linked together.

In several ways allied to this Postal collection in Bruce Castle, are many sections in the Science Museum, South Kensington, which has just been opened by the King and Queen. It is largely an invention exhibition. Now, although this suggests mechanism and the modern era, it is wonderful how far back many of the clever mechanical contrivances take us, especially in connection with scientific instruments and devices connected with national industries. Here we find Stephenson's *Comet* locomotive; models and pictures of the earliest steamboats; fleet upon fleet of models of every type of boat or ship; the early hobby horse velocipede, and later cycles; here the Orville Wright aeroplane heads a stream of flying machine and airship models. The Post Office is largely represented by telegraphic and telephonic apparatus, including unique models. This brings us in touch with scientific instruments, many of the earliest of which are connected with astronomy and travel — astrolabes, compasses, measuring instruments, and timekeepers. It is wonderful how these objects used to be beautified by the old makers. At the Victoria and Albert Museum, there is, on loan, a splendid private collection of these contrivances, which must have taken much time, money, and patience to form. It is only last year that instruments once belonging to Tradescant were bought at an antique dealer's and presented to his old university.

There are always ready amateurs for these astrolabes, compasses, traveler's paraphernalia, maps, and ship models. Printed maps prior to the eighteenth century and original manuscript ones are snapped at for their intrinsic interest and for their decorative value. Just now many of them are coming on the market. An exceptionally valuable lot are to be sold from Petworth House, where a library was formed by the ninth and tenth Earls of Northumberland. The ninth Earl was a friend of Sir Walter Raleigh, and a brother of George Percy, who, on occasion, acted as Deputy Governor of Virginia during the earliest years of the Colony. This accounts for the library's being full of rare Americana, including an original map on vellum of the *Ryer Orenoque* (circa 1597), showing the fabled lake Parine, on whose shores the mystic Manoa, El Dorado, was supposed to lie. There

The OLD CORNER HOUSE

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On or about May 25, I shall reopen The OLD CORNER HOUSE for the season. Here I shall show, for the first time, some carefully chosen antiques which I have collected through England during the past winter. I think I can truthfully say that my Lowestoft, Lustre, Liverpool, and other English China, as well as Glassware, are the very finest that I have ever before brought into America. My collection also includes some nice examples of English furniture, nearly all being small—the kind that is so hard to find when really good.

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is another colored map of Central America and the West Indies (*circa 1740*), though the gem of the collection is the original map of North America and the Arctic regions prepared by Sir Humphrey Gilbert for the occultist Dr. John Dee, signed by the knight, and bearing the doctor's cabalistic hieroglyph.

If stimulation were needed, the exhibition of early English needlework and furniture held by Sir Philip Sassoon, in his Park Lane mansion, in aid of charity, will have increased interest in these popular collectibles. It was a great opportunity to see beautiful treasures in private hands. Here were to be found an elaborately wrought nightgown case made by Queen Elizabeth, the velvet gloves worn by Edward VI at his coronation, the veil worn by Mary Queen of Scots on her execution, and a fragment of Cardinal Wolsey's bed hangings. This reminds me that a bed canopy in crimson silk damask, with the royal arms embroidered in gold and silver thread, made when Queen Anne slept at Wentworth Castle, was sold at auction a week or two ago for £260. Curiously enough, at the same sale, a William and Mary State bedstead, with overhanging carved canopy, covered with cream moiré silk, realized only £210. At a later sale, an oval Jacobean panel, with the story of Jacob's dream finely stitched in petit point, fetched £105, and a sampler dated, by a small girl of nine, 1667, changed hands at £60.

Before leaving this topic, it is well to mention a remarkable Charles II needlework casket just added to the Victoria and Albert Museum collection. It is very elaborately and delicately embroidered with scenes from the life of Abraham and Sarah, is handsomely fitted within, and has a deep lid, which opens and reveals a model garden and figures in stump work.

Naval paintings, drawings, and prints appear to be coming in for special attention. Dealers are bringing them forward and finding ready purchasers, while at the auctions there are many bidders. At the Petworth House sale, already mentioned, one of the choice lots is a set of four large contemporary water colors depicting the fight between the British warship *Reindeer* and the American sloop the *Wasp*, which took place in June, 1814, the *Reindeer* being sunk. At another sale, a large oil painting by an unidentified English artist depicting *The Capture of the American flotilla near Orleans, Dec. 1814, by a squadron under Captain Locker* sold for 540 guineas.

Old jewelry and enamels are also having a good inning. The Hawkins collection from Cornwall has just been dispersed at auction. The first two days produced £69,217 for 230 lots, the largest price given being £7,200 for a necklet of brilliants with trellis work centre. None of these jewels was very old. It is otherwise with the same collector's snuffboxes, etuis, watches, and small boxes, which are next to be sold, wherein there are numerous fine examples in gold, silver, tortoise-shell, and other materials, many of them of historic interest. The sale will draw a big crowd. At Richmond, old silver plate once the property of David Garrick and bearing his crest, sold at rates ranging from £1/16/- to £5/12/6d. per ounce. They included a pair of embossed tea caddies, bringing over £180, a chased table kettle, £180; a pair of George II salt cellars, £21.

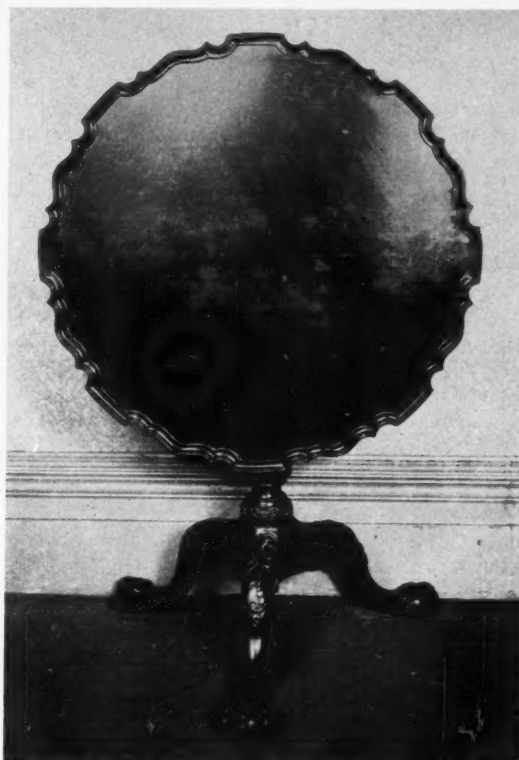
Shop Talk

By BONDOME

ON the night of Saturday, March 10, I was privileged to attend the opening view of the new Senator Clark wing of the Corcoran Gallery in Washington. It may be recalled that Senator W. A. Clark, at his death, bequeathed his really remarkable collection of paintings, tapestries, furniture, and the like to the Metropolitan Museum in New York, on condition that a special place be set aside for its display and for its unaltered preserva-

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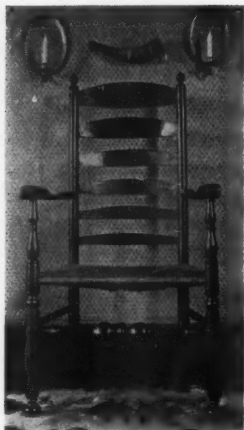
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tion. The terms of the gift were not acceptable to the Museum authorities, and, as a result, the Clark collection passed to the Corcoran Gallery, in whose behalf the heirs of the late Senator have generously erected a great new wing to accommodate the gift.

To me, one charm of the Clark collection as now displayed is its unconventionality of arrangement. The paintings are placed without very close consideration of authorship, date, or nationality — a disposition perhaps puzzling to the student of historic comparisons, but, on the whole, pleasing to one who occasionally likes to make his approach to the enjoyment of art by circuitous and rather unscientific paths.

The majority of visitors will find one of the high spots of the collection in a set of four French tapestries of the fifteenth century — magnificent specimens of the art of loom picture-making at its best. In comparison with these vital and spontaneous works, in which design and fabric seem perfectly harmonized, I must confess that the more sophisticated and technically more dexterous tapestries of the sixteenth, seventeenth, and eighteenth centuries leave me somewhat cold.

Another high spot is a splendid Louis XVI salon, whose design, verging, as it does, on that of the Directoire period, avoids the coldly classic elegance which we generally associate with the final years of the old royalty in France. The silk and tapestry window draperies of this salon are particularly worthy of attention; so, too, are the tapestry coverings of the furniture; though of French furniture, as such, better examples will be found in an adjoining passage.

I was also fortunate in having two rather hasty, but extremely satisfying, pre-opening views of the completed wing of the new Pennsylvania Museum in Philadelphia. Whether the visitor enters the place or not, the mere outward vision of the Museum building is worth a journey across the continent. For one thing, it enjoys an unexampled location, for it rises from a natural outcropping of rock that thrusts up its rugged head in the very midst of Philadelphia's chief boulevard, and commands a long approach in two directions. Architecturally it follows the Greek Ionic mode, though on a scale never dreamed of by the ancients. The Parthenon would be lost in one of the vast wings of this modern edifice. And already, though the building is far from finished, something of the effectiveness of its scheme of outward polychrome decoration is apparent. When the colored terra cotta figures of the main entablatures are in place, America will have a new architectural wonder to marvel at and to enjoy. Arrival of the day for final analysis of this majestic pile will, no doubt, produce critics aplenty, quite ready to display their superior erudition by picking flaws in its design. But I shall prefer not to be among their number. On those excessively rare occasions when I encounter what I recognize as a truly great work of contemporary art, all the small and niggling elements of my perceptive faculties are drowned in a surge of admiration that is akin to reverence. The conception and fulfillment of the new Pennsylvania Museum constitute one of those stupendous feats of creative imagination which, since it surpasses adequate praise, should equally defy criticism.

That part of the Pennsylvania Museum now open to the public consists chiefly of a series of period rooms whose paneling has been taken from notable English mansions. In these apartments, the best of English portraiture, graciously hung, generously spaced, may be viewed, as it should be, in its native environment. The elegant ladies and gentlemen of courtly days do not take well to crowding, and when their likenesses are ranged in double rows, frame touching frame, their mass effect so overwhelms the individual impression that they take on somewhat the aspect of a confused mob of refugees, suddenly harried from their homes by a catastrophe. We so often encounter gentle folk thus piteously placed that it is a relief to behold a selected number of them in the reposeful amplitude of an appropriate domicile.



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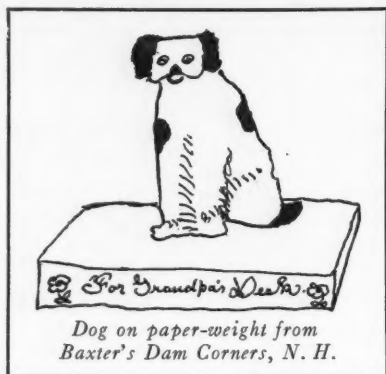
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My lurking fondness for Pennsylvania-German things has been re-enforced by examination of two rooms, now open in the Pennsylvania Museum, which offer strong contrast to the restrained magnificence of the English apartments. The rooms in question are from an eighteenth-century Pennsylvania country home, evidently built by Bavarian immigrants. Space forbids its description here. But I urge a visit to it, and an inspection of its heavily molded fireplace lintel, and its door jambs, cut in the solid from massive walnut logs. The primitiveness of the early Pennsylvania-German furniture and furnishings is almost invariably relieved by evidences of a colorful imagination and of an innate love of decoration for decoration's sake, such as seems foreign to the New England temperament. For me such manifestations have a good deal of fascination; but I find many persons who are rather shocked by their exuberance.

Hooked rugs passed for a song — some for a bare twitter — at the Schernikow sale at the Anderson Galleries, on March 14. To me, however, the most noteworthy phenomenon of the event was the way in which rather fine rugs, of original and striking design, were passed by in favor of intrinsically less desirable examples which bore some obvious symbol, such as a dog, a cat, a groggy looking ship, or, particularly, an eagle. It seems unfortunate that collectors of objects of any kind should occasionally so concentrate attention upon mere emblems as to be blind to evidences of real quality, or the lack of it, in the fundamentals of design and workmanship. One of the desirable aspects of hooked rugs as collectibles is the very fact of their anonymity. They are free from the fallacious valuations which too often accompany personal attributions. Their selection should call for the exercise of an unbiased and truly discriminating judgment. Hence my regret to see a mania for obvious symbols expressing itself in a field where it has no rightful place.

A collection of autograph letters and historical documents was disposed of at the Freeman Galleries in Philadelphia, on the afternoon of March 8. Three Richard Wagner manuscripts brought respectively \$35, \$35, and \$40; an autographed letter of Catherine The Great, of Russia, \$11; a royal decree signed by Ferdinand and Isabella of Spain, \$200; a brief Civil War note from General Grant to General Hancock, \$60. The prize of the collection, William Penn's letter to the Earl of Sunderland, a seven-page document dated 1683 and describing Pennsylvania, brought \$11,000. A briefer Penn document brought \$400. A short note in the hand of George Washington brought \$275.

One of the season's most important sales of pictures was that held at the Anderson Galleries March 27 and 28, when the collection of paintings belonging to the late Charles H. Senff was disposed of. Mr. Senff had a predilection for the French school of the mid-nineteenth century, but that fact did not prevent him from acquiring a number of distinguished early works by Dutch, Flemish, and Spanish painters, as well as examples by such later masters of the Low Countries as Israels, Mauve, and Clays. His only Italian picture was a Madonna and Child ascribed to Bernardino Luini, but hardly representative of that painter at his best. It brought \$5,000. Four quite delightful medallions by Pieter Breughel brought \$8,000 — a tidy sum for a group of seven-inch circlets; but Breughel is a rare master and appreciation of him is on the increase. A somewhat unusual Gerard Dou, representing the painter in his studio, brought \$6,250; an excellent Pieter de Hoogh, \$34,000. The only Velasquez offering, a distinguished portrait of General Marchese Spinola, sold for \$53,000; a female portrait by Frans Hals, for \$55,000; a somewhat less interesting portrait of a man, by the same painter, for \$47,500. Of modern French pictures, there were a number by that strange mosaicist in paint Monticelli, several of whose paintings sold for less than \$2,000 each. His *Adamless Eden*, however, went for \$3,000. Of several paintings by Dupré,



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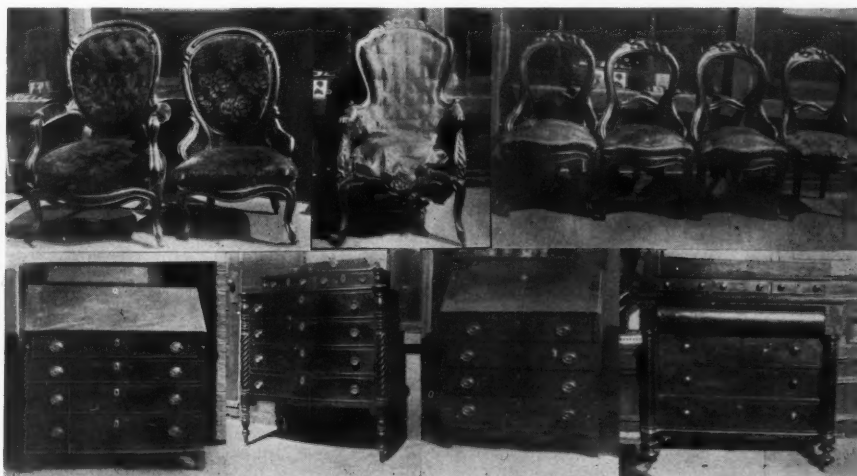


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SUMMER will soon be here. Dealers should be replenishing their stocks for tourist business which, I believe, will be better than ever this year. My stock of antiques, just now, is so varied and so complete, that you will be sure to find just what you need to meet the requirements of your clients: Desks, chairs, beds, sofas, bureaus, in a wide variety of woods, and in styles and sizes to suit every need. If you will let me know what you want, I will send photographs and prices of the pieces I have. My prices are reasonable enough to save you many dollars on each purchase.

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by far the best, a *Sunset*, brought \$3,300. A Henner nude, entitled *The Bath*, brought \$4,500; a better picture, a portrait head, by the same painter, \$4,200; a pleasing *Road at Sunset* by that meticulous composer Cazin, \$2,000. Of a number of distinguished landscapes by Daubigny, that which brought the best price was a *Summer Day on the Oise*, at \$7,600. Two small, but excellent, pictures by the same master, fetched \$800 and \$1,000 respectively. A not particularly impressive marine by Courbet stimulated no higher bid than \$1,800, whereas that master's fine *Brook of the Black Well* realized \$8,000 — good discrimination there. Of the Rousseaus, the best brought \$6,000; two others, \$4,000 and \$4,900 respectively. The fact that figure paintings by Corot are extremely rare no doubt accounts for the \$31,000 paid for that artist's *Woman Reading*; for, despite great technical excellence in certain respects — and no small historical value — the picture is strangely lacking in allure. Various excellent landscapes by the same master sold for \$5,000 and \$6,000 apiece; but an *Eventide* realized \$21,000, and a fine *Nymphs Bathing*, \$26,000. The high price for a Diaz was \$4,500 for a superb landscape entitled *Autumn*. Total for the sale was \$580,375.

Pewter collectors might do well to secure a priced catalogue of the P. G. Platt sale of pewter, which was held at the Anderson Galleries, March 15. A copy may be obtained by sending one dollar to the Galleries. The collection was quite inclusive, and the prices, on the whole, fairly representative of what may be expected in a public sale; though none reached extravagant figures. An exceptionally fine bowl by Palethorp brought \$160 — probably below the appraisal figure for so rare a piece; a pewter mug by William Will — early and rare, but not so distinguished as the Palethorp bowl — brought \$130. These were the top prices of the sale. The furniture, of which there were a number of interesting Pennsylvania pieces, realized low figures.

The sale of Currier and Ives prints from the stock of the late Max Williams was held at the Anderson Galleries, March 6 and 7. The death of one of the most active agents in promoting interest in mid, and late, nineteenth-century American lithographs might well have been expected to affect a market which he had done much to support. Examination of the priced catalogue of the recent sale, however, fails to reveal indications of such an occurrence. The highest priced prints of the sale, to be sure, brought somewhat less than has been the case with similar items during the past year or two. But, on the whole, considering the magnitude of the offering — 407 prints in all — prices held up very well. There is no sign of deflation in the value of the better Currier lithographs. At the same time, the poorer ones remain more or less in the doldrums — where they belong.

The innocent among collectors — and even among dealers — are warned against the wiles of an engaging female who is said to be driving about the country exhibiting an ancient aunt, who accompanies her, and the said aunt's long cherished lowboy, whose sale is necessitated by the old lady's desperate financial straits. The engaging female relates a sad story of family misfortune, while Auntie sniffs and weeps at the prospect of parting with a family heirloom. The lowboy changes hands amid a flood of tears. Temporarily blinded by the fog of lachrymosity, the purchaser fails to observe that the presumptive antique is nothing more than a diabolically clever imitation. By the time careful examination has revealed the facts of the situation, the wily salesfolk have passed on to another neighborhood, bearing with them a duplicate lowboy and the same melancholy tale of distress.

Among the coming sales is that of the Howards of York, Pennsylvania, to be held, May 14, at their home, *Blue Spruce*. At this, the third annual auction, will be offered pottery, early



The Publication

Subscriptions to our new publication, *The Glass and Antique Commentator*, are being received. Seventy-five cents the copy; \$2.50 for the quarterly series.

Sale in New York City

Illustrated are two Queen Anne mirrors with original beveled glass. They are representative of our stock of antiques which is on sale during the month of May in our New York shops. Collectors are offered an exceptional opportunity to secure some very fine things at unusually reasonable prices.

Exhibition of Early American Pottery

THE entire collection of Early American Pottery, formed by George S. McKearin during the past ten years, will be placed on exhibition at our summer shop, Hoosick Falls, New York, during May.

The collection numbers over one thousand pieces and is one of the most complete and comprehensive in the country. The Bennington group contains specimens of practically all important work of that factory, including lions, dogs, deer, recumbent cow, scroddled ware, and many unique pieces of which Mr. McKearin has the only known examples.

Marked pieces in Rockingham and other wares made at various New England, New Jersey, Ohio, and Pennsylvania potteries are also shown. Gray stoneware with incised inscriptions and decorations, includes examples of Crolus, Remmey, Commeraw, Paul Cushman, and Warne, and Letts, Boston, Charlestown, and other early potteries. Some rare and remarkable specimens with inscriptions, and decorations of political and historical import, form a section of the collection.

There is also a representative group from the Bell and other Strasburg, Virginia potteries, including specimens with brilliant glaze in colors reminiscent of Whieldon ware. Practically all important early potteries are represented in the collection, and nothing to equal it in the line of American Pottery is to be found even in the leading Art Museums of the country.

The collection will remain on exhibition during the summer months and will be for sale in its entirety. Those desiring to see the entire collection, should file application for admission cards with

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Those who like to plan their migrations in advance may jot down in their calendars an auction to be held, June 7, in Poughkeepsie, when the stock of The Old Furniture Shop of North Road will be disposed of.

Among forthcoming exhibitions of interest to collectors, one specially worthy of notice, is a display of Toiles de Jouy to be held in Gallery H19 of the Metropolitan Museum, during the month of May.

From *The Museum News* I learn that Worcester, Massachusetts, is presently to have a museum of the art of metal work, founded by John W. Higgins, a resident of the city, who plans to make the new institution serve to promote the arts of metal working.

Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine

Address the Book Department

THE DICTIONARY OF ENGLISH FURNITURE from the Middle Ages to the Late Georgian Period. By Percy Macquoid and Ralph Edwards, Volume III, M-Z. 340 pages; 879 half-tone illustrations, 19 colored plates. New York, Charles Scribner's Sons, 1927. Price \$35.

THIS, the third and last volume of a monumental work, is perhaps the richest of the series. Alphabetically it carries its list of discussions from "modillion" to "Zucchi." Between these limits lie settees, sconces, shelves, sideboards, tables, tapestries, tea caddies, and wine holders — to mention but a few of the more important items. The sections devoted to settees, sideboards, and tables are particularly illuminating from the standpoint of both text and illustration, and constitute a rare mine of information for student, designer, and decorator alike.

We would again emphasize the value of this great *Dictionary of English Furniture*. More convenient for reference purposes than its late editor's three volume history, more accurate in detail, and more voluminously pictorial, it supplies, at one and the same time, the requirements of quick accessibility and of sufficiently exhaustive historical treatment.

Its cost will necessarily keep it from the shelves of the average individual collector; but such a consideration should prove no barrier to the public library, however restricted its annual budget. *The Dictionary of English Furniture* will more adequately meet the needs of library uses than a dozen lesser works whose purchase would aggregate nearly as much.

RECEIVED FOR REVIEW

FINE ARTS

THE HISTORY OF AMERICAN PAINTING. By Samuel Isham. New edition, with supplemental chapters by Royal Cortissoz. New York, The Macmillan Company, 1927. Price \$12.50.

MISCELLANEOUS

ROADS TO THE REVOLUTION. By Sarah Comstock. New York, The Macmillan Company, 1928. Price \$5.00.

EDUCATION FOR TOLERANCE. By John E. J. Fanshawe. New York, Independent Education, 1928.

COLLECTION OF HEATING AND LIGHTING UTENSILS IN THE UNITED STATES NATIONAL MUSEUM. By Walter Hough. Washington, United States Government Printing Office, 1928. Number 141 of the Smithsonian Institution *Bulletin* series. Price seventy cents.

THE COLLECTOR'S WHATNOT. By Booth Tarkington, Kenneth L. Roberts, and Hugh M. Kahler. Pen and ink illustrations by Booth Tarkington. Boston, Houghton Mifflin Company, 1923. Price \$2.50.

TEXTILES

CALICO AND LINEN PRINTING IN PHILADELPHIA. By Harrold E. Gillingham. Reprint from the *Pennsylvania Magazine for History and Biography*, 1928. Brochure.

Answers

Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases it is hoped that they will share their information with those less fortunate by writing full particulars to the Queries Editor.

384. J. H. G., Ohio. (ANTIQUES for March, 1928, Vol. XIII, p. 232).



Plymouth

*Dear landing place of youth and age,
Where wandering feet the new land
pressed;
Stout hearts that dared the ocean's rage
To seek a homeland in the West.
Our Plymouth of three hundred years —
Again we walk your storied ways,
Again the Pilgrim wraith appears,
Again we dream of olden days.*



IT is spring in Plymouth, everything is bright, vernal, and attractive, and the old BRADFORD ARMS, inviting as ever, rejuvenated and replenished with rare and interesting antiques, calls you to visit and inspect its hoard of treasures and to regale yourself on the daintiest of New England fare; for the BRADFORD ARMS lunches are praised and remembered throughout this broad land, and the hostess, Miss Helen Finney, will be there to welcome you

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THE EDITION of Mr. Cescinsky's former work on "English Furniture of the Eighteenth Century," which we procured for America at \$50, is now being sold abroad at upwards of \$100 a set. Rather than waiting for the appreciation in value that Mr. Cescinsky's latest comprehensive work will presently command, we are releasing the last few sets that remain in our vaults at no advance in price to make space for new importations on other subjects.

THE EXPANDING interest in English furniture antedating that of the Eighteenth Century is evidenced by the higher prices being paid for it at the recent better auctions in New York City.

THESE large volumes, comprising 792 pages of quarto size, are naturally delicately bound in the finest of Morocco leather with ornaments of gold and are finished with the finest craftsmanship of the printer's art.

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Reference

Benjamin A. Jackson writes us that what the owner, as well as we ourselves, took to be a candlestick is, in reality, a lantern with the handle missing, and he very kindly describes the correct adjustment of the item. Mr. Jackson, who owns a similar lantern, of copper and brass (it will be recalled that J. H. G.'s item is silver plated on copper), says in part:

The finials at the top of the rods unscrew as the latter are threaded, with a shoulder on which the handle rests when the finials are screwed down over it.

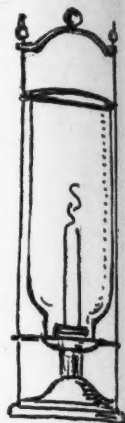
You have given the exact shape of globe and I can see no other way to keep it in place except to run it through the upper ring. This ring is, however, rabbeted on its under side, and the globe exactly fits, so that it is kept firmly in place.

The lower metal holder for the globe should be below the top of the candlestick proper, and may be held in place by a set screw which you will plainly see with a glass on the left side of the half-tone reproduction.

This holder has a slot at the set screw end so that the holder may be swung one side to remove the globe without taking off the handle at the top.

I think the original globe must have been very tall, otherwise it could be removed if pushed up above the top of candlestick proper.

In accordance with Mr. Jackson's observations, we have revised our restoration of the candle holder, or lantern, as indicated in the accompanying rough sketch.



Questions and Answers

Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

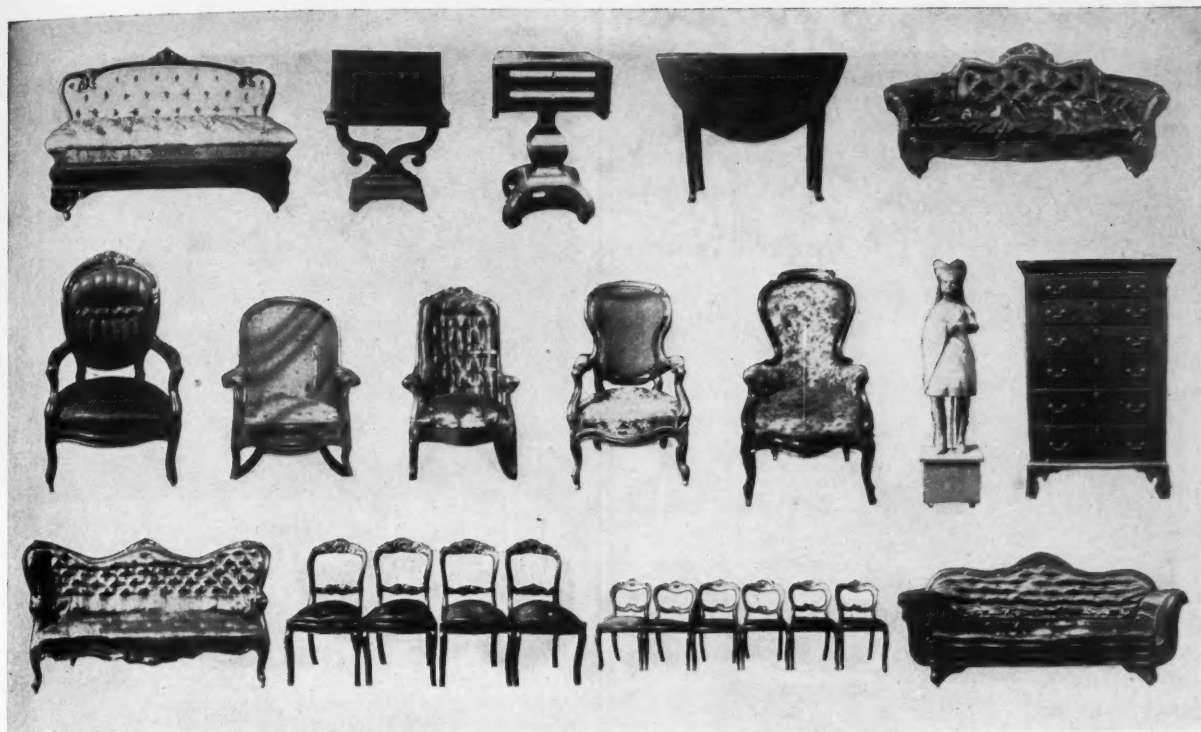
Answers by mail cannot be undertaken, but photographs and other illustrated material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

391. L. R. C., Washington, enquires concerning a small plaque of pierced and carved ivory, which belonged to her grandmother, a Frenchwoman, born in the year 1800.



Though somewhat damaged, the features of the plaque remain intact. Beneath a canopy are seated two figures: one, at the left, apparently symbolizing Austria, who is weeping; the other symbolizing France, who is absorbed in contemplating her reflection in a mirror. In the background between them stands a sarcophagus. As to the historical application of this allegory we are in doubt. Can anyone supply information?



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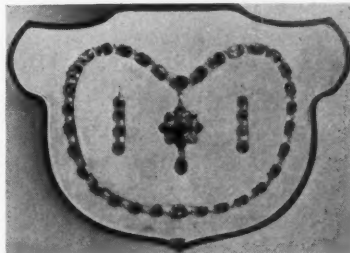
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The four long ones
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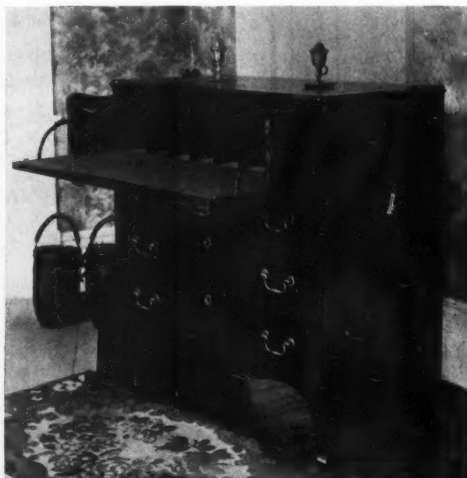
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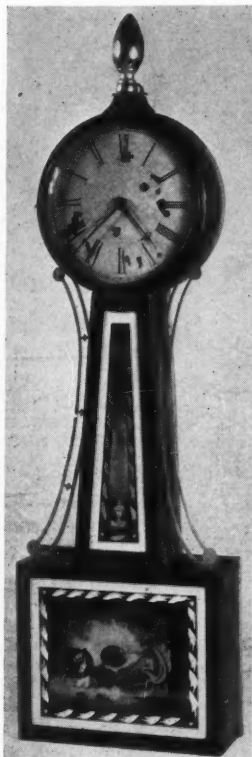
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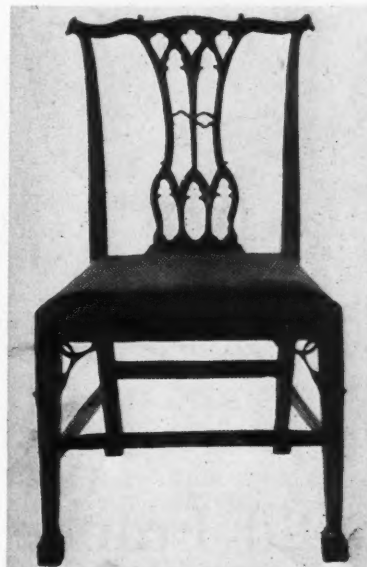
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Pine lift-top chests, from	35
Mahogany chest-on-chest	250
Mahogany inlaid Sheraton sideboard	750
Georgian mahogany bureau	160
Curly maple Pembroke table	225
Walnut Queen Anne mirror, unfinished	135
Open-face, scrolled, cherry corner cupboard	175
Gateleg table, pine	235

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applying the gilt. How this was done is known
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Send to me for sheet of 20 designs, direc-
tions for cutting and applying, and correct
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Warming pan, beautifully pierced and engraved, dated 1775, rare	50
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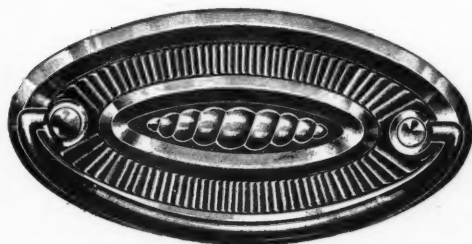
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At the foot of Beacon Hill, between Charles Street and the River



The Changing Corner

ONE day it's maple, the next, mahogany. This corner of our shop changes almost too quickly to suit us. One collector likes the mirrors, another, the chairs, and before we know it we must go through the shop again for suitable items to redecorate.

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Small Hepplewhite sideboard
Fiddle-back armchair
Maple and pine desks
Secretaries
Oak gateleg table
Tap tables and candle stands
Three-drawer sewing stand

Heart-and-crown armchair
Claw-and-ball-foot wingchair
Carved Flemish oak chest
Pine chests
Cherry and mahogany chests of drawers
Pine dresser and settle
Pine dressing tables

Pewter: Prints: Glass: Pottery: Ship Models

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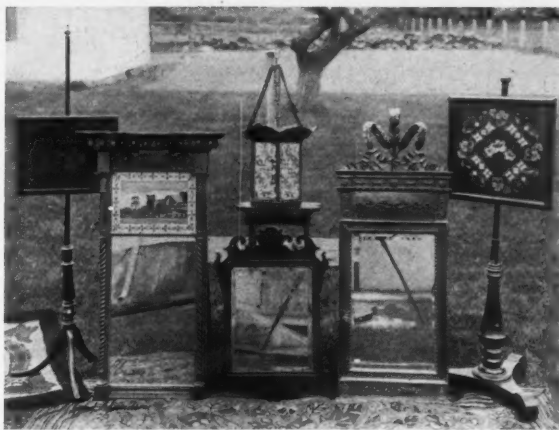
Illustrated, left to right:

Mahogany pole screen with floral center
Gilt tabernacle mirror, entirely original
Tin frame lantern, old glasses
Walnut frame mirror (under the lantern) sold
Gilt frame mirror, completely original
Mahogany pole screen, beads and cross stitch

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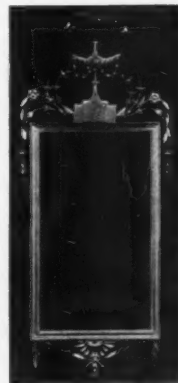
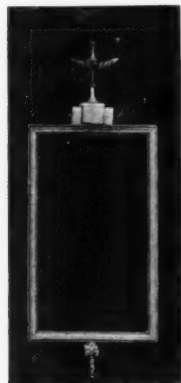
You do not have to be afraid now to buy pieces that are broken or have parts missing. We restore

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The Cape is delightful in May. Visit us this month.

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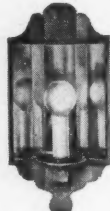


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In Cherry: Tip-and-turn table.

In Walnut: Rare Dutch-foot drop-leaf table.

Five-inch lamp globes; Stiegel flip glass; cup plates; Sandwich glass. Several old maps. Large Sheffield tea tray; pair of brass whale-oil lamps.

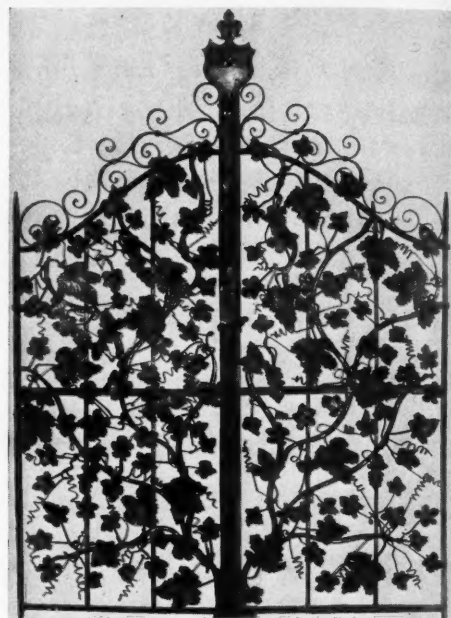
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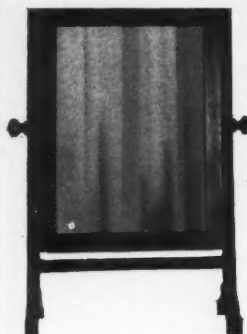
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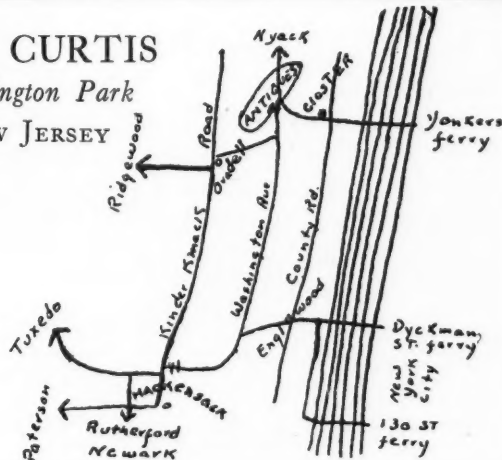
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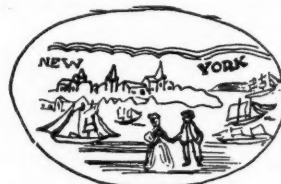
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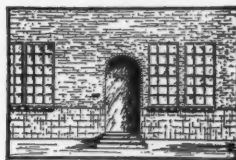
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LINEN : CHINA : GLASS : RUGS

MRS. PERCIVAL DOVE



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PLAZA 3857

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and the opening on June 15
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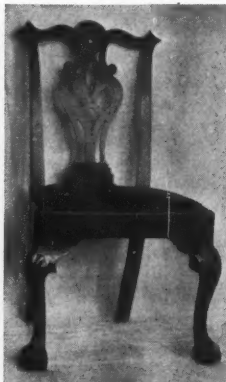
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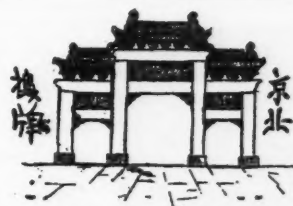
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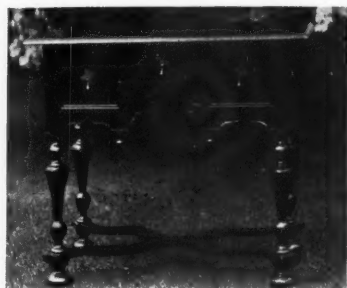
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ALL OVER THE PLACE

A VISIT IS A TREAT

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\$135; gold-leaf log cabin
mirror, 30 x 28 inches, all
original, \$30; large John
Elliot mirror, monogram on
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Wedgwood pitcher, cameos
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brass door lock and large
door hinges

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*Philadelphia
Chippendale-Type
Walnut Chairs*
Original

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chairs, haircloth seats; fire screen, petit point,
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a pair of Stiegel decanters; mahogany bird-cage
tip-and-turn table; Franklin stove, very rare type.

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SALTS :: PLATES :: CUP PLATES
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OLD BOTTLES IN COBALT BLUE IN
SEVERAL SIZES, IN PAIRS FOR THE
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TABLES :: CHAIRS :: MIRRORS

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EARLY :: AMERICAN :: ANTIQUES

ON LINCOLN HIGHWAY

RARE PENNSYLVANIA CHEST, SOLID WALNUT,
OLD LOCK, STRAP HINGES, ORIGINAL
CONDITION, 51" x 25 1/2" x 32 1/2"

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THE body is equipped with four graduated long drawers showing raised and depressed blocking framed by narrow moldings. The blocking continues into the fine base molding and ogival-shaped bracket feet. The brasses are original. A hinged slant flap encloses a handsome interior of fan-carved and blocked small drawers, pigeonholes, and locker. The desk is constructed of solid mahogany and bears many characteristics of the work of Goddard. It is a very rare piece.



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Height, 3 feet 7 inches; width, 3 feet 5 inches.

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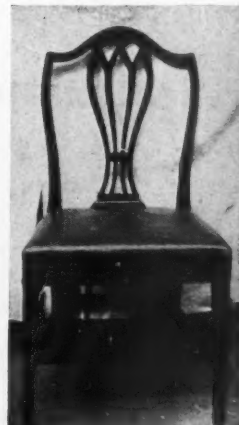
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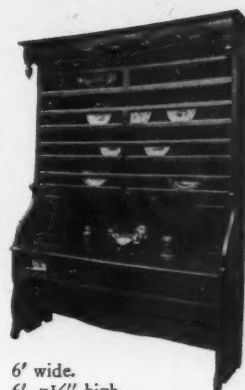
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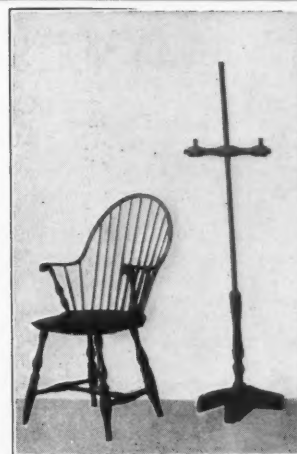
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pink flower decoration; white tea set, gold
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Hooked rugs and hand-woven stuffs; woodenware;
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In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

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ANTIQUES MAGAZINE, VOLUME I COM-plete. State price and condition in first letter. No. 28.

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MORE LIKE A MUSEUM THAN A SHOP, WAKEFIELD ANTIQUES — Every article marked in plain figures — sales never solicited. Visit as long as desired without obligation. Boston Post Road, Westport, Connecticut.

NOTE THESE DIRECTIONS: LOOK FOR THE Round Sign, Boston Post Road, exactly two miles east of Westport, (Connecticut) Postoffice. THE RED SHOP ON THE HILL, Wakefield Antiques.

WAKEFIELD ANTIQUES HAS NEARLY doubled its collection of American antiques during the winter, the result of intensive and selective collecting. Boston Post Road, Westport, Connecticut.

THE COLLECTION OF THE LATE CHARLES F. Quincy, comprising rare snuff boxes, pewter, Staffordshire groups, figurines, Tobys, original Cruikshank caricatures, prints, Americana, etc., has been acquired by WAKEFIELD ANTIQUES, Boston Post Road, Westport, Connecticut.

ENGLISH EIGHT-DAY BRASS HALL CLOCK, movements complete; banjo clock, movements complete. These are reproductions well aged. Eight-day movements can be fitted to your dial of one-day grandfather clocks. DUDLEY F. FASOLDT, 69 Columbia Street, Albany, New York.

THREE OLD PAPER WEIGHTS: TWO MILLE-fiori designs, 2½ and 2-inch bases, respectively — largest in clear light colors rising from green and silver ground (rare and beautiful) — smaller, rich blues, reds, and deep yellows (most unusual); third, clear glass showing depressed hobnail pattern under smooth convex surface. Will sell only as a set at \$100, which is below actual value. No. 13.

STIEGEL AND EARLY BLOWN GLASS; American pewter; old flasks; early lighting fixtures; Pennsylvania pottery. C. M. HEFFNER, 346 South 5th Street, Reading Pennsylvania.

GLOUCESTER, MASSACHUSETTS: FOR rent for season — early 1700, 7-room furnished house, all conveniences, beautiful open water view, acre land, garden, barn. Suitable for private use, tea room, or antiques. Season, \$400. EDITH GARDNER MEISSNER, 795 Chestnut Street, Waban, Massachusetts.

EARLY AMERICAN ANTIQUES: OLD SHIPS' figureheads; old ship models; colored glass; curly maple; etc. ESTA DICKSON, 123 Gloucester Road, Kensington, London, England.

RECEIVING NUMEROUS SMALL COLLEC-tions of nice hooked rugs direct from country points, some need a little mending or cleaning. Can give genuine bargains. Write for particulars. No. 928.

I KNOW THE LOCATIONS OF OVER 500 dealers in New England and can act as guide by the day, week or tour. I have lists of over 1,000 names of dealers in the United States; also much other information, as I have been going among these places for over 15 years. I can fill, very often, small commissions and locate selections. JOHN E. SULLIVAN, 12 Holden Place, Dorchester, Massachusetts.

ANTIQUE PRIZE CONTEST FOR A HAND-some museum piece of historic silver. Insured at \$4,000. EDWARD L. CLARKSON, Tivoli, New York.

COLONIAL MANTEL, HAND CARVED, 4 feet 10 inches by 5 feet 7 inches. Mrs. B. F. MECHLING, JR., Flourtown, Pennsylvania.

BOTTLES AND FLASKS, PRICED TO SELL, send for list No. 15; quart violin in rare rose-opal, pint violin emerald green. Six Hitchcock curly maple chairs, refinished, original rush seats. J. E. CLARK, 62 13th Avenue, Columbus, Ohio.

ANTIQUE HOSPITAL, EXPERT REPAIR-ing of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. J. PISTON, 896 3d Avenue, New York City.

HIDDEN TREASURE IS TO BE FOUND IN London at 14 Mason's Yard, Duke Street, St. James's the private collection of Mrs. Stewart Campbell, who for many years has studied and loved antiques and who has only the best things at the lowest prices. Write and tell me what you want and let me search it out for you, or better still, call when you are in London.

NETTED TESTERS FOR COLONIAL HIGH-post beds, made to order; also netted edges for coverlets and curtains. RACHEL HAWKS, Deerfield, Massachusetts.

CUP PLATES: LIVINGSTON, 38 SERRATIONS clear, blue green; Washington; 400 historical and conventionals from *Marble's* numbers; and 50 unlisted. Jos. YAEGER, 2264 Park Avenue, Cincinnati, Ohio.

TO AMERICAN DEALERS: Large stock of genuine antique furniture, samplers, silhouettes, glass, china, pewter, brasswork, prints, water colors, oil paintings. G. H. CRAWFORD, 49 Bridge Street Row, Chester, England.

MANTEL GARNITURE INCLUDING RARE Louis XVI clock and two candelabra. 150 years in the family of the owner, ALAIN DE MANDUIT, 2 Marlborough Street, Boston, Massachusetts.

BLACKSTONE ANTIQUE SHOP: MAHOG-any three-piece table; desks; secretares; linen press; serving board; shaving stands; corner cupboards; Windsor chair; pewter; glass. H. L. WILKINS, Box 29, Blackstone, Virginia.

MUSEUM PIECES AND OTHER ANTIQUES:

French credence, (c. 1550) with carved medallion portraits of Henry II and Catherine de' Medici inquire price. Pair exquisite French carved and tinted ivory miniatures of Francis II and Marie Stuart, (c. 1560); \$800. Venetian lute, (dated 1600), inlaid with ivory; \$150. Dutch mahogany writing desk, bombe front, original brasses, (1770-1790); \$250. Spanish settle, spindle back, Gothic grotesque heads, unique; \$450. Virginia Sheraton mahogany sideboard, fluted legs; \$400. Virginia swell-front mahogany corner cupboard; \$200. Selling at these low prices because of closing apartment. Inquire Mrs. E. R. SHIPPEN, 162 Riverway, Suite 2, Boston, Massachusetts. Telephone Aspinwall 5854.

WASHINGTON COVERLET; THREE-PIECE girandoles; candlesticks (including a pair of canary dolphins); Wilkie Christmas Eve plate; bellflower goblets; wildflower tea sets; inlaid tilt table; double steeple clock. CRAWFORD Studio, Richmond, Indiana.

I HAVE UNUSUAL OPPORTUNITIES FOR collecting antique and modern hooked rugs in out-of-the-way corners of Nova Scotia and Province of Quebec. Write me your needs. No. 30.

PAIR DOLPHIN CANDLESTICKS, PEACOCK blue, 6½ inches high, round bottoms, shell pattern. KENMAR SHOP, 3105 14th Street, N. W., Washington, D. C.

EARLY OAK GATELEG TABLE, \$95; QUEEN Anne porringer table, curly maple, \$175. Will show many desirable antiques by appointment. GEORGE SCHROEDER, 82 Main Avenue, Sea Cliff, Long Island, New York.

RARE COLLECTIONS ANTIQUE IRONS; Chippendale dining table, four by ten; genuine Ralph A. Blakelock; other rare antiques; china. No. 31.

ANTIQUE MAJOLICA FISH PITCHER; thread lace cape; small books with engravings. Write — P. O. Box 277, Clemson College, South Carolina.

ROME — RADAMES ALOI, FORWARDING Agent and Commissioner — 91 Via Margutta, Italy.

PRINTS: CURRIER & IVES SPORTING, large folios, rare historical New York prints. Private collection. M. B. GRASSEAU, 10 Church Street, White Plains, New York.

SOUTHERN AND WESTERN DEALERS: Armchairs; side chairs; sofas; tates; rockers; beds; desks; tables; stands; mirrors; picture frames; what-nots; brackets; rugs; lamps; flasks; etc. Pictures sent. Crating free. Mr. B. H. AMES, Johnsonburg, New York.

PRIVATE COLLECTORS AS WELL AS DEALERS will find many bargains in my free lists of glass; flasks; prints; implements; furniture; pewter; and china. Stamp appreciated. S. H. LAIDACKER, Shickshinny, Pennsylvania.

ALL GLASS CHANDELIER, THREE LIGHTS, pineapple design frame, 100 prisms, \$95. Empire: secretaries, small paneled glass doors, \$48, \$58; sofas, \$28, \$38, \$48; sewing and card tables, \$28. Original, perfect condition, crated. Pictures. Hooked rugs, needing repair, cheap. S. S. KIRKJIAN, 277 Dudley Street, Boston, Massachusetts.

SOUTHERN AND WESTERN DEALERS — attractive prices and reliable service — Empire and early American pieces; lady and gentleman chairs; sofas; tables; secretaries; mirrors; Sheffield; early mahogany and maple and pine cottage furniture. When in Boston, come and rummage in AUNT LYDIA'S ATTIC, Tuesdays, Thursdays, or Saturdays, 795 Chestnut Street, Waban, Massachusetts. EDITH GARDNER MEISSNER.

ORIGINAL UNRESTORED ANTIQUES, personally collected from Pennsylvania Dutch homes, direct to you. Everything guaranteed as represented. Free lists. Mrs. J. M. SMITH, Highland Avenue, North Wales, Pennsylvania.

PEARL INLAID PAPIER MÂCHÉ TILT table; curly maple; Empire furniture; armchairs; love seat; prism, astral and sperm lamps. MABELLE J. GRAVES, Fair Haven, Vermont.

LARGE FIRE-GILT CHANDELIER WITH crystal hanging ornaments; also French clock and two candlesticks for mantelpiece. GEORGE LEE, 304 Boylston Street, Boston, Massachusetts.

RARE FLASKS; CUP PLATES; SALTS; SAND-wich and blown glass; historical china; paper weights; pewter; prints; Staffordshire dogs and figures; other things, send for free list. Also in market to buy above mentioned articles; also Victorian armchairs; period furniture; spatter ware; double marble base lamps; lamps with colored overlay bowls; anything rare in small articles. J. E. NEVIL, Washington C. H., Ohio.

MAHOGANY SPINET, JOSEPH NEWMAN, Baltimore, Duncan Phyfe feet. Photograph on request. Best offer. Console, marble top, cupboard in it, scroll feet. E. M. HOFFERT, 12 South 19th Street, Harrisburg, Pennsylvania.

RARE VIRGINIA WALNUT DESK, OVER 200 years old, small type, sits on separate base, a perfect piece; Sheraton Duncan Phyfe-style dining, tea, and card tables; very rich mahogany three-piece Sheraton banquet table, 14 legs; Duncan Phyfe and Victorian sofas; good old fireside chairs and rockers. We specialize in fine old mahogany and walnut only. Our goods are perfect. Sheraton sofa with four perfect reeded legs on front, rare, collectors piece. JOHN HAPPEL, Fredericksburg, Virginia.

PAIR OF STOOLS, TURNED LEGS AND CUT out aprons. Photograph on request. Box 108, Norwich, Connecticut.

ROSE CAMEO LAMP, PEAR BOWL, \$45; wall print, Troy from Mt. Ida, \$35; 18th century pipe box, \$35; Sheraton mahogany chaise longue, cane seat, rare and original, \$450; chests of drawers; Victorian chairs; etc. H. V. BUTTON, Waterford, New York.

VERY FINE CROTCH MAHOGANY FOUR-post canopy bed, octagon carved posts, 8½ feet high, best offer; carefully selected genuine antiques, good and clean. For the exclusive trade. HARTMAN ANTIQUE HOME, 162 East 3d Street, Peru, Indiana.

MIRROR AND CLOCK PAINTINGS ON glass, many designs. Little prices. Broken pictures copied. Tell us your wants. THE BORLAND STUDIOS, Norwich, New York.

OLD VIRGINIA SIDEBBOARD, BLACK, ORIGINAL stencil, \$165; 8 maple chairs, dining room, caned, vase splat, \$200; Italian Directoire walnut seat, original damask, \$125. No. 36.

HOOKEED RUGS DESIGNED BY AN ARTIST; all wool; made by hand in country districts of Maine; ship, floral, conventional designs; photographs. MARGUERITE B. SCAMMON, 63 Brentwood Street, Portland, Maine.

ROSEWOOD EIGHTEEN-PIECE DOUBLE drawing room set in perfect condition. P. O. Box 1892, Atlanta, Georgia.

ENGLISH GRANDFATHER CLOCK, 1735 or earlier, 8-day movement, arched bronze dial signed Thomas Stansbury, oak and mahogany case beautifully preserved, of classic design and excellent proportions. Photograph and references upon request. GERTRUDE BOGENRIEDER, Wing Lake, Birmingham, Michigan.

FINE OLD CHERRY SWELL-FRONT dresser, original brasses, partial payment of cherry or maple dressing table acceptable. Mrs. F. GORDON COLEMAN, Smethport, Pennsylvania.

MAIL ORDERS SOLICITED. WE CAN QUOTE prices on desirable New England antiques personally acquired direct from original owners. Mail business our specialty. Many photographs to select from. Personal careful attention given each letter. Write your wants. OLD CHELSEA SHOP, Chelsea, Vermont.

WE EXTEND A CORDIAL INVITATION TO both collectors and dealers to visit our shop and inspect our stock comprising a large number of choice pieces of furniture, glass, china, flasks, American pewter, quilts, hooked rugs, early Dutch paintings on glass, etc. We have diligently searched these parts for the past six months for the rare and beautiful and feel confident that we have gathered together one of the finest and most unusual collections of real American antiques in this state. The log cabin in which President James Buchanan was born, is always open to our clients and has been refurnished with quaint and attractive pieces. We carry the largest general line in Southern Pennsylvania. STONY BATTER ANTIQUE EXCHANGE, North Second Street, Chambersburg, Pennsylvania.

A COLLECTION OF OLD GLASS PAPER weights; old brass handles; colored glass; pewter porringer. No. 32.

SILVER EPERGNE BY EMICK ROMER, 1771, weight 137½ ounces, nine detachable baskets. All original. Rare and beautiful specimen. WILLIAM KING, 6 Revere Street, Boston, Massachusetts.

LANDSCAPE PAINTING BY ADRIAN VAN de Velde, 17th century; also French clock with two five-light candelabra, 1726. Inquiries solicited. E. BROWSKY, 93 Central Avenue, Carteret, New York.

EARLY GLASS — BELLFLOWER, THUMB-print, rose and snow, hobnail, Stiegel; china cup plates; needle-point; furniture; mirrors; beautiful hooked rugs. LANCASTER ANTIQUE SHOP, Lancaster, Massachusetts.

AT \$25 EACH: SMALL CHIPPENDALE MIRROR; hanging hall candle lantern; arrow-back armchair; rosewood melodeon, scrolled base. YE OLDE RED BRICK HOUSE, West Brookfield, Massachusetts. Across the Common.

PRIVATE SALE: 7 WINTHROP SLANT desks; Hepplewhite, Dutch, Pembroke leaf tables; 40 wood settees, sofas; 50 post beds; 35 corner cupboards; 10 wall cupboards; swell-front bureaus; 30 bureaus; 6 high chests; 10 sets plank-seat chairs; lamp stands; secretary-bureaus; lanterns; colored lamps; chests. Quantity discounts. J. T. HAROLD, Dallastown, Pennsylvania. Six miles from York, Pennsylvania.

CARVED OAK SEAMAN'S CHEST, DATED 1736, \$150; curly maple highboy base, claw feet, shell-carved knees, \$350; mahogany banjo clock case, \$75. Free lists. PRENTICE, 241 West Water Street, Elmira, New York.

MCDONOUGH'S VICTORY CUP AND SAUCER; paneled, green blown tumbler; Windsor armchair, bamboo turnings; banjo mahogany clock case with eagle; Sheraton-type two-drawer stand, burl walnut, curly maple front. O. B. ROBERTS, 17 West Southern Avenue, Springfield, Ohio.

VERY ATTRACTIVE PENNSYLVANIA-Dutch decorated chest, dated 1789, two drawers; small pine corner cupboard, two glass doors; copper and brass kettles; fenders. NORAH CHURCHMAN, 7350 Rural Lane, Mt. Airy, Philadelphia, Pennsylvania.

VICTORIAN MELODEON; CHAIRS, SOFAS, tables, walnut; other pieces, cherry, mahogany, ogee mirrors; pewter; bottles; lamps; prints. Dealers invited. WALKER'S ANTIQUE SHOP, 317 Scott Street, Covington, Kentucky.

175 SALT CELLARS, 40 COLORED, MOSTLY pressed, nearly all the rare ones. Sold as a collection only. No. 33.

SILVER TEAPOT, JOHN McCULLIN, Philadelphia, 1795, gooseneck spout, \$150; witch balls, Jersey glass, three, white stripes, \$9 for the lot; pair candelabra, three-light, finest prisms, St. Bernard dog bases, marble bottoms, \$150; pair Peale's museum silhouettes, \$20; set of 10 finger bowls, blue, \$25. KERNS ANTIQUE SHOP, 1002 Pine Street, Philadelphia, Pennsylvania.

THE STOWAWAY, 121 SOUTH 17TH STREET, Philadelphia: Fine red gold-band china set, about 121 pieces, reasonably priced. After May 1, POT LUCK TEA HOUSE, Doylestown, Pennsylvania.

LE BLANC PRINTS; 10 EIGHT-PANELED grape design goblets; Staffordshire animals; old silver plated coffee urn; 12-inch plate, Ridgeway's *New York City Hall*; birch slant-top desk. FRANCES BRADBURY MARBLE, 2 Salem Street, Bradford, Massachusetts.

INDIVIDUAL SMOKING AND COFFEE trays, screens and lamps. Flower vases and candlesticks of many metals. MARION BOOTH TRASK, 37 East 57th Street (third floor), New York City.

GEORGIAN SHEFFIELD URN; MARKED American pewter lamps; Terry style clock; early maps of America; early lighting fixtures; prints. WILLIAM A. DICK, JR., 2015 Penn Avenue, Wilksburg, Pennsylvania.

BRASS HOT WATER CAN, ENGLISH, A-1 condition, \$15. Brass teakettle, English, A-1 condition, \$10. EMERSON, 14 South 39th Street, Philadelphia, Pennsylvania.

AMETHYST GLASS DUCK; WHITE GLASS duck; horse design hooked rugs; Staffordshire horses; marked Irish silver ladle. THE COTTAGE ANTIQUE SHOP, 89 Cutter Mill Road, Great Neck, Long Island, New York.

BLUE SANDWICH LAMP; WASHINGTON-eagle flask; Clews teapot; Bennington pitchers; Henry Clay cup plate and others; appliquéd quilts; coverlets; jewelry; lists. MABEL PERRY SMITH, Upper Chenango Street, R. F. D. 4, Binghamton, New York.

FINE OLD FAN-BACK WINDSOR CHAIR, dated 1744; other Windsor; two walnut stretcher tables; blanket chests; small 3-legged pewter creamer; old quilts and hooked rugs. M. C. OSBORNE, THE LITTLE HOUSE, 324 North Fullerton Avenue, Montclair, New Jersey.

ADAM PLATTER, ST. GEORGE'S CHAPEL; Rockingham cottage; bow figures; Minton bowl; child's Davenport tea set; Nailsea flasks; bust of Shakespeare; figure of Milton; frog mug; silhouettes. Mrs. GILBERT WATERS, North Road, Poughkeepsie, New York.

\$1200 FOR SIX MATCHED WINDSOR SIDE chairs, oak with heavy saddle seats, rare early type, sturdy with excellent proportions. Photograph upon request. GERTRUDE BOGENRIEDER, Wing Lake, Birmingham, Michigan.

THE HISTORY OF SILHOUETTES, BY E. Nevill Jackson, \$25; *American Pewter*, by J. B. Kerfoot, \$10. Genuine Edouard silhouette, framed, signed 1844, \$70. Very old hand-woven quilt, orange and blue plaid, much used by interior decorators. No. 34.

SMALL WALNUT CORNER CUPBOARD, refinished; pewter syrup jug; pine cricket; china cup plates; flasks; pottery. Send for list. GRACE A. STEEN, 1102 Huron Road, Cleveland, Ohio.

COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance. A listing may consist of a dealer's complete name and address, with

the words, "general line," "wholesale only," and the like. No descriptive matter regarding location may be included. Contracts for less than six months not accepted. Large announcements by dealers whose names are marked * will be found in the display pages.

CALIFORNIA

GLENDAL: THE HOOSE O'WORTHY ANTIQUES, 818 North Central Avenue.

CONNECTICUT

*DARIEN: MR. AND MRS. RALPH RANDOLPH ADAMS, 390 Post Road.

NEW HAVEN:

*MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.

*THE SUNRISE SHOP, 148 York Street.

NEW LONDON

*THE SNUG HARBOR ANTIQUE SHOP, 425 Main Street.

THOMAS T. WETMORE, 447 Bank Street.

NEWTOWN: THE BARN, Hawleyville Road.

*PLAINVILLE: MORRIS BERRY, 80 E. Main Street.

RIDGEFIELD: THE NOOK, Norwalk Road.

WESTPORT: WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.

*WEST HAVEN: MARIE GOUIN ARMSTRONG, 277 Elm Street.

DELAWARE

*ARDEN: ARDEN FORGE ANTIQUE SHOP.

GEORGIA

*ATLANTA: ELLIOT ANTIQUE SHOP, 571 Peachtree N. E.

ILLINOIS

CARTHAGE: ADELAIDE GLENN FERRIS, Antique Shop. General line and books.

CHICAGO:

*BENJAMIN K. SMITH, 77 West Washington Street, Appraiser.

*HO HO SHOP, 670 Rush Street.

*LAWRENCE HYAMS & Co., 643 South Wabash Avenue.

*GLENCOE: FAIR OAKS, 615 Greenleaf Avenue.

LOUISIANA

*NEW ORLEANS: STERN'S ANTIQUE AND ART GALLERIES, Inc., 221 Royal Street.

MAINE

BANGOR: THE THREE GABLES, 204 Broadway.

BREWER: NEW ENGLAND ANTIQUE SHOP, 24 State Street.

*OGUNQUIT: THE SHOP OF THE TWO YOUNG MEN.

PORTLAND:

CLARENCE H. ALLEN, 338 Cumberland Avenue. General line.

*W. A. CRUIKSHANK, 204 Spring Street.

*S. SEROTA, 642 Congress Street.

ROCKLAND:

*COBB-DAVIS, Inc.

*DAVID RUBENSTEIN, Main and Talbot Avenue.

SHEEPSCOT (Wiscasset): THE NELSON HOME- stead. General line.

*SKOWHEGAN: FYSCH HOUSE, 224 Madison Avenue.

*WALDOBORO: WARREN WESTON CREAMER.

*YORK HARBOR: THE PRISCILLA.

*YORK VILLAGE: THE OLD VILLAGE ANTIQUE SHOP.

MARYLAND

BALTIMORE:

JOHN G. MATTHEWS, 8 East Franklin Street.

BEL AIR: BEL AIR ANTIQUE SHOP, Bond Street. General line.

MASSACHUSETTS

*ACCORD: QUEEN ANNE COTTAGE.

*AUBURNDALE: WAYSIDE ANTIQUE SHOP, 2078 Commonwealth Avenue.

BOSTON:

*NORMAN R. ADAMS, Inc., 140 Charles Street.

*THE ASHLEY STUDIOS OF OLD FABRICS, 35 Newbury Street, Old fabrics.

*BIGELOW, KENNARD & Co., 511 Washington Street.

*BOSTON ANTIQUE SHOP, 59 Beacon Street.

*I. BRAVERMAN, 133 Charles Street.

*COATES & SON, 122 Charles Street. Wholesale.

*COLONIAL HOOKED RUG SHOP, 307 Cambridge Street. Hooked rugs.

*EAGLE ANTIQUE SHOP, 49 Charles Street.

*F. J. FINNERTY, 130 Charles Street.

*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.

*HENRY J. FITZGERALD, 81 Charles Street.

*GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.

*MARTIN HEILIGMANN & Sons, 228 Columbus Avenue. Restoring and Repairing.

*HICKS GALLERY, 18 Fayette Street.

*KING HOOPER SHOP, 73 Chestnut Street.

*E. C. HOWE, 73 Newbury Street.

*INDUSTRIAL ARTS SHOP, 64 Charles Street.

*JORDAN MARSH Co., Washington Street.

*LOUIS JOSEPH, 381 Boylston Street.

*ANGELO LUALDI, Inc., 13 Newbury Street.

*WILLIAM K. MACKEY Co., 7 Bosworth Street. Auctioneers and Appraisers.

*GEORGE McMAHON, 33 Charles Street.

*NEW ENGLAND SALES ASSOCIATION, Inc., 222 State Street. Hooked rugs.

*OLD ENGLISH GALLERIES, 86 and 88 Chestnut Street.

*OLD RUSSIA, 132 Charles Street.

*OX BOW ANTIQUE SHOP, 88 Charles Street.

*I. SACK, 85 Charles Street.

*A. SCHMIDT & SON, 587 Boylston Street. Old and reproduction silver.

*SHAY ANTIQUES, Inc., 181 Charles Street.

*SHREVE, CRUMP & LOW, 147 Tremont Street.

*SPINNING WHEEL ANTIQUE SHOP, 35 Fayette Street.

*H. STONE'S ANTIQUE SHOP, 301 Cambridge Street.

*S. TISHLER, 80 Charles Street.

*THE TREASURE HOUSE, 215 Newbury Street.

*ROBERT C. VOSE GALLERIES, 559 Boylston Street.

*WEBBER BROS., 143 Charles Street. Hooked rugs.

*YACOBIAN BROTHERS, 280 Dartmouth Street. Hooked rugs.

*YE OLDE HOUSE, 28 Fayette Street.

*BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.

BUZZARDS BAY:

*W. W. BENNETT, Twin Gateway.

*BUZZARDS BAY ANTIQUE SHOP.

CAMBRIDGE:

*THE BULLSEYE SHOP, 54 Church Street.

*WORCESTER BROS., 23 Brattle Street.

*CHATHAM: THE TREASURE SHOP, HELEN TRAYES.

DEDHAM: LOUISE L. DEAN, 293 Walnut Street.

*EAST TAUNTON: ED WHITNEY, 1150 Middleboro Avenue.

FITCHBURG: THE ANTIQUE SHOP, 45 Mechanic Street.

GREENFIELD: MISS JULIA F. S. SNOW, 277 Federal Street.

*HAVERHILL: W. B. SPAULDING, 17 Walnut Street.

*HOLLISTON: OLD LITTLEFIELD TAVERN ANTIQUE SHOP.

HYANNIS:

*H. STONE'S ANTIQUE SHOP.

*THE TREASURE SHOP, HELEN TRAYES.

IPSWICH:

*R. W. BURNHAM.

JOSEPH SALTZBERG, 5 South Main Street. Wholesale antiques.

*THE VILLAGE GREEN SHOP, 54 South Main Street.

*LONGMEADOW: E. C. HALL, 145 Longmeadow Street.

LOWELL: FLORA M. BOARDMAN, 107 Clark Road.

MALDEN: LITTLE RIVER ANTIQUE SHOP, ANNIE L. WOODSIDE, 27 Appleton Street.

*MARION: MRS. MARY D. WALKER, Front and Wareham Road.

***MARSHFIELD:** CARESWELL SHOP.
***MATTAPAN:** H. & G. BERKS, 1276 Blue Hill Avenue. Dial painting.
***MATTAPOISETT:** S. ELIZABETH YORK.
NEW BEDFORD:
***MRS. CLARK'S SHOP,** 38 North Water Street.
***THE COLONIAL SHOP,** 22-24 North Water Street.
***NORTHBORO:** G. L. TILDEN, State Road.
***ORLEANS:** THE SAMPLER, Monument Road.
PITTSFIELD:
***MISS LEONORA O'HERRON,** 124 South Street.
***OSWALD'S ANTIQUE SHOP,** 11 Linden Street.
***PLYMOUTH:** THE BRADFORD ARMS, HELEN FINNEY.
***SANDWICH:** EUGENIE HATCH, TWIN GABLES.
SOUTHBIDGE: M. E. CHENEY, North Woodstock Road.
SOUTH SUDBURY:
***FULLER & CRANSTON,** Old Boston Post Road.
SPRINGFIELD:
***FLINT & BRICKETT CO., INC.,** Opposite Court Square.
***JOHNSON'S BOOKSTORE,** 1379 Main Street. General line.
***STOCKBRIDGE:** EDWARD CROWNSHIELD, THE OLD CORNER HOUSE.
***TAUNTON:** THE WINTHROP ANTIQUE SHOP, 134 Winthrop Street.
***WARREN:** C. E. COMINS.
WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.
***WESTON:** THE PRISCILLA SHOP.
***WORCESTER:** THE OLD FURNITURE SHOP, 1030 Main Street.

MICHIGAN

DETROIT:
***W. K. PRATT,** 2748 Cass Avenue.
***THE SIGN OF THE MERMAID, INC.,** 1014 East Jefferson Avenue.

MINNESOTA

MINNEAPOLIS:
BROOKS ANTIQUE SHOP, 1220 Nicollet Avenue. Early American antiques.
***WILLIAM A. FRENCH FURNITURE CO.,** 92 South Eighth Street.

MISSOURI

***KANSAS CITY:** CURIOSITY SHOP, 1901-1911 Main Street.

NEBRASKA

OMAHA: BADOLLET SHOTWELL, 411 South 38th Street.

NEW HAMPSHIRE

***FRANKLIN:** WEBSTER PLACE ANTIQUE SHOP.
HANCOCK: FULLER HOMESTEAD, MRS. HELEN F. FOWLE.
KEENE:
COURT STREET ANTIQUE SHOP, 145 Court Street.
KEENE ANTIQUE SHOP, MRS. HELEN S. POLLARD, 256 Washington Street.
***PETERBORO:** THE WILSON TAVERN SHOP, STEPHEN VAN RENSSELAER.
***SANDWICH VILLAGE:** KATHARINE BRYER.

NEW JERSEY

***CAMDEN:** CAMDEN ANTIQUE SHOP, 1286 Liberty Street.
FLEMINGTON:
***COLONIAL SHOP,** WALTER F. LARKIN, 205 Main Street.
FREEHOLD:
THE HOUSE WITH THE BRICK WALL.
***L. RICHMOND.**
***THE YELLOW CELLAR,** LILIAN WILKINSON, 6 Lincoln Place.
HADDONFIELD:
***FRANCES WOLFE CAREY,** 38 Haddon Avenue.
***HARRINGTON PARK:** A. L. CURTIS.
HOPEWELL: WILMER MOORE, 18 West Broad Street. General line.
LIBERTY CORNER: BERYL DE MOTT.
MADISON: EDITH BRUEN, Central Avenue. Antiques and paintings.
MONTCLAIR:
THE LITTLE HOUSE, MABEL C. OSBORNE, 324 North Fullerton Avenue.
***THE PEKING PAILLOU,** 147 Watchung Avenue.

***MORRISTOWN:** OLD FRANCE, JANE H. SWORDS, 150 South Street.
***NEWARK:** BAYONNE ANTIQUE SHOPPE, 151 Washington Street.
PLAINFIELD:
THORP'S ANTIQUE SHOPPE, 321 West Front Street. General line.
***PRINCETON:** GEORGE BATTEN, 321 Nassau Street.
***RIDGEWOOD:** MRS. ELEANOR PERRY, 27A North Broad Street.
SHORT HILLS: THE WHALER, Hobart Avenue.
SUMMIT:
***THE BANDBOX,** JOHN M. CURTIS, 320 Springfield Avenue.
BOB & JERRE'S BARN, BARBARA BOWMAN BIRD, Jerre Elliott, Morris Turnpike.
TRENTON:
***SCHUYLER JACKSON,** 356 West State Street.
***WESTFIELD:** YE OLD FURNITURE HOME, A. L. MAXWELL, 999 Mountain Avenue.

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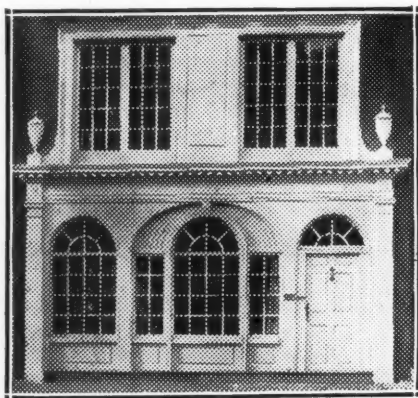
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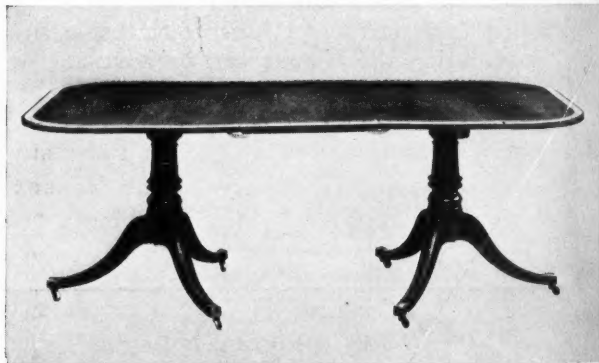


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